

BARNES 1913-14
FLUTO 1902

Bandwagon

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY



SEPTEMBER-OCTOBER 1982

BANDWAGON



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY
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NEW MEMBERS

THIS MONTH'S COVER

For the first time in the history of the *Bandwagon* the cover illustration is from a circus outside the United States. However the MacCaddon's Great International Shows was owned by an American, Joseph T. McCaddon. He changed the spelling of his name so it would sound European in the show's title.

The program of the 1905 MacCaddon show was printed in Lyon, France. The contents, are of course, in French. The title is white on red, the border is in deep yellow, the third color is gray. The three colors give a four color look to the pictures of McCaddon and the lady rider.

The original is in the Pfening Archives.

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TWENTY-FIVE YEARS OF LARGE BANDWAGON

Vol. 1, No. 1, of the current size *Bandwagon* was dated May-June 1957. The editor was Agnes W. King, of Richmond, Indiana. Prior to this issue the magazine was printed in a 5 3/4 x 8 3/4" format. This was a great step for the Circus Historical Society to take, making their magazine the same size as its much older sister publication, *The White Tops*, of the Circus Fans Association of America.

Mrs. King remained as editor through the July-August 1961 issue. Fred D. Pfening, Jr., then President of the CHS, assumed the position of editor with the September-October 1961 issue. The printing of the magazine moved to Columbus, Ohio, and changed to offset from letterpress.

During the 25 years the circulation has risen from around 600 to the present 1300. The print run is now 1500 and the remaining copies are held for sale as back-issues.

During the years the stature of the magazine has grown and bound copies are on file in many libraries and historical societies. At this time around 90 copies are sent outside the United States. During these 25 years more circus history has been recorded in words and illustrations in the *Bandwagon* than in any other publication around the world.

BACK ISSUES OF BANDWAGON

1966 all but Mar.-Apr., July-Aug., Nov.-Dec.

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CHRISTMAS ISSUE ADVERTISING NEEDED

The Christmas special November-December issue of the *Bandwagon* is traditionally the largest of the year. This is made possible by your help in placing Christmas Greetings ads in the issue. A number of circuses have supported the issue with advertising in this issue over the years.

But your help is also needed. Support your magazine with an ad this year. The advertising rates are: Full page \$85.00, Half page is \$45.00, Quarter page is \$25.00, minimum ad is \$18.00. When possible we will appreciate receiving camera-ready copy that can be reproduced without the cost of typesetting. Illustrations can be used.

Please send your greetings ad to the editor prior to December 1, 1982, and include payment. This is your way of sharing your season's greetings and at the same time showing your support for the *Bandwagon*.

ADDRESS CHANGES NEEDED IN ADVANCE

If you have moved and not advised the *Bandwagon* of your new address, you will miss an issue. The post office will advise us of your new address at a charge of 35¢. The address will be changed for the following issue, but a second copy of the magazine cannot be sent free of charge.

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- | | |
|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Leon Fredricks, | Editor American Showman: Very detailed description of the old horse & wagon shows. Belongs in historical files. |
| Louise Rubin, | co-editor Film Classics: A warm nostalgic look at life on a small circus in the early days. |
| Chet Vradenburg, | Secy 'The Carouselle': The book will open your eyes to life on a small wagon show. There are things sad enough to make you cry and have you howling in stitches. The twenty pages of rare pictures are priceless. |
| Harry Chipman, | retired circus press agent: It's terrific!, will be assured of preservation in the annals of circus history. |
| Ken Danner, | San Bernardino (50 years a trouper) This book is very interesting and factual. I have bought many so-called circus books, but after reading a few pages, realized the author never spent a day as a trouper. |
| Todd Davenport, | Townville, Pa.: It's all true adventure. Many of the incidents parallel my own life as a kid on Al Anderson's little show out of Gowanda, N.Y. and my season with Elmer Jone's 2 car Cooper Bros. Circus in Canada. |
| Dorothy Bailey, | Southern Poster Printing: The book is delightful, especially to one like me who has been with it. |
| Jim Silverlake, | former circus owner: It's the first circus book I've read that was written by some one who personally knew about life on a small wagon show and the data on the one and two car RR shows is priceless. |
| Sonny Burdett, | life long trouper: Very entertaining, especially liked how credit was given to the advance which is one of the most important parts of a show. |

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Al G. Barnes Circus

1913 & 1914 Seasons

By Chang Reynolds

Before launching into the account of the 1913 season, a summary of what little is known of the parade wagons with the Barnes' Wild Animal Show of these years will be presented. Much of this information was furnished by Joseph Bradbury, the well-known CFA historian. He states: "The first known bandwagon used by the Al G. Barnes' Circus, after it became a flat-car type railroad show making daily stands, had three large rounded mirrors on the sides. Historians, for identification purposes, have termed it the "Three Oval Mirror Tab." Tradition accounts for its construction during the winter of 1910-11 at the quarters on Van Ness Avenue in San Francisco. This vehicle was used as the No. 1, or lead bandwagon, in the Barnes' parades during the 1911-1914 period. The wagon, which was painted white with gold leaf trim, was on the show at least until 1924 (it was the No. 2 bandwagon from 1920) the final season of the street parades. The earliest known photograph of the "Three Oval Mirror Tab" is a long, fold-out type, pictured in Dave Robeson's book, *Al G. Barnes, Master Showman*. It shows the wagon as the lead bandwagon for the street parade forming on the lot. No date is assigned to the photo, but it is very likely to have been taken in 1911; possibly 1912.

"The first known steam calliope used by the Barnes' Circus is identified by historians as the Serpent Steam Calliope. It was so-called because of the carved serpents surrounding the opening on both sides. A photo of this calliope also appears in Robeson's book and was taken at the same stand as the No. 1 bandwagon photo. Later, the wagon was slightly remodeled and a rather high sunboard was added.

"The Show That's Different"

BARNES **BIG 3 RING** **CIRCUS**
WILD ANIMAL & MUSEUM

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350 MONARCHS OF THE JUNGLE FOREST AND FIELD PRESENTING 52 Sensational Acts

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* TWO PERFORMANCES *

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TENTS AT DOUGLAS AND SYCAMORE STS. WEST SIDE

Newspaper ad used by the Al G. Barnes Circus for the Wichita, Kansas, stand in 1913. Pfening Collection.

"The same parade photo shows five small, pony-type, cages in the line of march followed by a larger tableau-type wagon with its side covered with scroll-like carvings plus that of a winged horse. No other photos of this wagon have been located.

"A photo taken in 1914 shows the Ladies' Band riding on top of a former Forepaugh-Sells tableau den with corner statues. The highly carved sides are in place during the parade. Since Forepaugh-Sells did not tour after 1911 and the Ringling owners offered much of the property for sale, it is assumed that Barnes purchased the wagon in 1912.

The Barnes midway, side show, menagerie and big top tents are shown in Portland, Oregon, April 18, 1914. Washington State University Library, Pullman, Wash. Collection.

"The first known air calliope used by the Barnes' Show was in 1914. The instrument, constructed by the Pneumatic Calliope Company, was mounted on a truck and was played during the season by Miss Babe E. Eckert. This instrument appears on a truck mount in a photo in *Billboard*, 19 December 1914. It was on the show for three known seasons, 1915-16, and probably longer."

On several occasions accounts from the show in quarters give references to the construction of wagons by local builders (Los Angeles and San Francisco, in particular) but no definite photos or other means of identification have been located.

The 1913 season opened in Santa Monica on 8 March. It was followed, as in the year previous, by a six-day run in Los Angeles under Shrine auspices. On the 16th of the month, the show moved to Lancaster on the Mojave desert and then crossed the Tehachapi Mts. to Bakersfield, Porterville, Reedley, Selma, Tulare, and Coalinga. Two weeks of central California towns were played before the show went to the northern stands in the state. Oakland and San Francisco were omitted and the circus entered Oregon at Ashland on 12 April.

A *Billboard* report, 1 March 1913, states that the Barnes' Show would travel that season on 22 cars of the very best design - none less than 60-feet in length. There were two cars in advance and the show presented fifty-two displays of performing animals.

The program was as follows:

No. 1—Grand Entry.

No. 2—Ring 1—E. J. Johnson elephant, camel, zebra, llama, and sacred bull. Ring 3—Robert Higgins





- 30 ponies. Arena—Jack Stone - eight bears.

No. 3—Bessie Harvey singing on horseback. Ring 1—Jack Cousins - Arabian stallion. Ring 3—Robert Higgins - 12 ponies, Master Frank Warner - goats. Arena—Major Robert Thornton - bears.

No. 4—Ring 1—Mart Scranlin - Monkeys, Apes, Baboons. Ring 3—Clowns. Arena—Mme. Martha Florine - leopards, pumas, panthers, and lions.

No. 5—High School Menage Horse - Jack Cousins. Ring 1—Allen Hauser and Bessie Harvey. Ring 3—Robert Higgins and Eddie Murphy. Track—Maude Thornton, Mabel Stark, Mayme Saunders, Jack Cousins, Sidney Rink, hurdle mule. Also, Lucille O'Brien and "Goodnight," famous horse.

No. 6—Arena—Capt. Albert Stone-wall (Stonehouse) - Sea Lions.

No. 7—Ring 1—Mayme Saunders - Posing ponies and hurdle dogs. Ring 3—Allen Hauser - Horses, bears, dogs. Arena—Charles Berry - Leopard, bear, dog and monkey riding stallions.

No. 8—Ring 1—E. J. Johnson and Bessie Harvey - elephants. Ring 3—Capt. James Morrow - January mule with William Tafe, clown. Arena—Louis Roth - Aerial Lion, "Samson."

No. 9—Ring 1—Sidney Rink, Revolving tables and ponies. Ring 3—Alfred Anderson - Revolving tables and ponies.

No. 10—Ring 1—Allen Hauser - dogs. Ring 3—Robert Higgins - dogs. Arena—Mabel Stark - Lions and tigers (Miss Stark, who had been with the Con T. Kennedy Shows, returned to the Barnes' Circus sometime in mid-May and took over this act.) Track—Jack Stone - Wrestling bear.

No. 11—Ring 1—Mack Scanlon - Riding dogs and monkeys. Ring 3—Master Frank Warner - Riding dogs and monkeys. Arena—Burlesque Mexican Bullfight - Sidney Rink and Alfred Anderson, clowns.

No. 12—Ring 1—Sidney Rink - Bucking Mule. Ring 3—Alfred Anderson - Bucking Mule. Arena—Maude Thornton - Riding Hybrid.

This view shows the Barnes show canvas layout on Multnomah Field, Portland Oregon, April 18, 1914. Washington State University Library, Pullman, Wash. Collection.

No. 13—Arena—Louis Roth - 25 African lions, finishing with eight lionesses in Flying Hurdles.

Early in April, *Billboard* published a report written by Walter C. Hodges concerning the activities during the early weeks of the season. It is noteworthy for the inclusion of names of personnel that might otherwise not have been known. It mentioned that Earnest Houghton, inventor of the steel runs, had accomplished that which was seemingly impossible - the moving of the show's 24 cars without the use of body poles. It was Houghton's second season with the show. Other items concerned the wedding of Al Sands and Miss Lelia Hodges in Los Angeles; Jack Walsh's ability to provide bright flashy banners for the bulls and camels daily; Charles Cook,

This large billboard was used by the Barnes show in Bunkie, La., for the October 14, 1914 stand. The photo originally appeared in the *Billboard* Bradbury Collection.

trainmaster, in his seventh season with the show; Tommy O'Brien as special officer; and Pete Stanton, side show manager. The article contained a considerable report of the baseball team formed from the show's several departments. It defeated the Lodi town team on Sunday, 30 March, and was eager to meet additional opponents.

During April a suit against Al G. Barnes was successfully thrashed out before Judge Wood in the Superior Court in Los Angeles. The result being a verdict for Barnes after the jury had been in consultation for fifteen minutes. The details reveal that Fred Barlow, a peanut concessionaire with the show, had sued Barnes for \$100,000 for alienation of affections of Mrs. Barlow. A mass of conflicting testimony was presented by both sides, but the jury was evidently satisfied that no damage had been done to the concessionaire.

Meanwhile, the circus played two weeks in Oregon finishing with a two-day stand in Portland on 25-26 April. It then moved into Washington for three weeks and included a three-day stand at Seattle on 5-7 May. From Spokane, which was another three-day date, it jumped to Cranbrook,





Al G. Barnes ladies band, season of 1914. The band is atop a former Forepaugh-Sells tableau den purchased from Ringling in Baraboo, 1912. This photo is from the collection of C. Beerntsen which he acquired from the late

British Columbia. Four weeks were played in Canada and the show returned to the States at Portal, North Dakota, on 16 June. A week of dates in that state preceded two South Dakota stands and five dates in Minnesota. Nine dates in Iowa were completed by 12 July and then the show entered Illinois, Wisconsin, returned to Iowa and then made several stands in those same states again. It finally reached Trenton, Missouri, on 1 August.

When the show left Webster City, Iowa, on 4 July, band men, performers and trainers had to pitch in and pull stakes, roll canvas, and assist in loading the show. Farmers had hired twenty working men from the show to create this unhappy turn of events. All shows making the corn belt at this time had been hit hard in the same way. Preston, Minnesota, on 24 July provided a turnaway at the matinee. The population of the entire county must have come to town for the big event which also gave a fine night house from those unable to attend in the afternoon. At Cedar Rapids, Major G. W. Lillie and H. G. Wilson of the Two Bills' Show were guests, and the following day Al G. Barnes returned with them to the Bills' Show for a two-day visit.

From Trenton, the Barnes' Show went into Kansas for thirteen stands and then to Oklahoma for another fifteen. Amarillo, Texas, was reached on 4 September and was followed by Hereford in that state. Seven dates in New Mexico came next and the circus then went to Colorado for ten stands. The route continued into Utah and

Charles Bezucha who played baritone horn in the Al G. Barnes band, seasons 1914-16. CHS member Beerntsen has very kindly made his entire collection available to *Bandwagon* for this and succeeding articles.

Idaho and returned to Oregon at Baker City on 10 October. The final stand of the 1913 season was made at The Dalles, Oregon, on the early date of 23 October. The show went into quarters at Portland. Much speculation was rife among the personnel as to the reason for the choice of Portland over Venice, California, for quarters. However, the statement was made that Colonel Barnes, after inquiring in many localities on the coast as to the cost of feed for the stock, decided that Portland prices were much cheaper than those of other places. A difference of from ten to fifteen dollars per ton of hay was found in favor of Portland over Venice prices. California hay prices ranged from twenty to twenty-six dollars per ton, while the

very best hay could be bought in Portland for six to ten dollars - a considerable amount to be saved with a hay-eating family of nearly four hundred members.

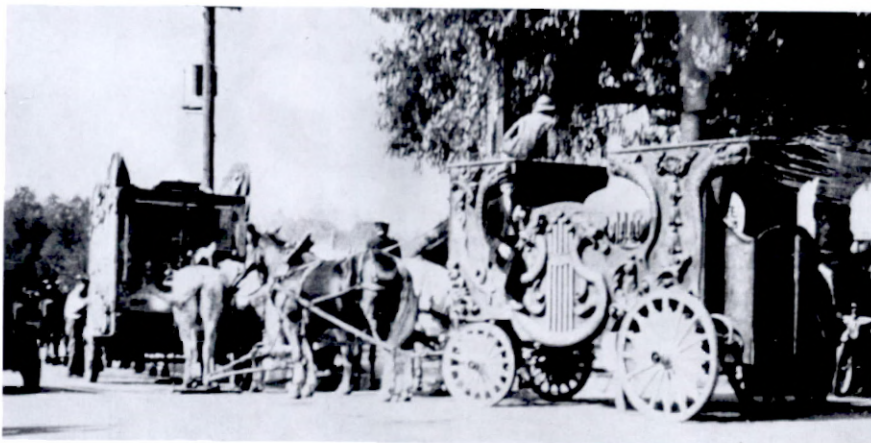
Some historians have ventured that the real reason for wintering in Portland was the impending Barnes' divorce trial in the spring of 1914. It is supposed that Al G. did not want the circus in California subject to possible attachment. For certain, the Al G. Barnes' Circus did not play a date in the Golden State until 6 November 1914.

In any event, it was reported that the Portland quarters were perhaps the most commodious and convenient that the show had ever experienced. The location was within the city limits and contained buildings sufficiently large to accommodate all the animals and equipment. There was a railroad spur into the grounds which provided track for almost the entire train. There were two hundred acres of good pasture for the stock and buildings for training quarters, paint, and carpenter shops. Included in the report, was a note that, in addition to the purchase of fine horses during the summer, several new wagons, stock and sleeping cars had been added. One of the two cars purchased from the Buffalo Bill Show was converted into a stateroom car. New side show and main show tents were also purchased during the fall.

The 1914 tour was one of the most successful for the Al G. Barnes' Big 3-Ring Wild Animal Circus. It began with a short tour of the northwest and included, during the summer months, an extended visit through the mid-western states - a tour of that area much longer than the show had ever experienced up to that date. The numerous dates in the mid-west in 1914 fore-shadowed the longer 1916 tour which included four weeks in New York State.

Al G. Barnes steam calliope in parade lineup, season of 1915. This is the first steam calliope owned by Barnes and is

pictured in its original configuration. The wagon was remodeled for the 1916 season. C. Beerntsen (Bezucha) Collection.



The first accounts of the season appeared in *Billboard*, 17 January 1914, when it was stated that Al G. Barnes had arrived in San Francisco in the latter part of December and spent the time there contracting with the Southern Pacific Railroad for transportation of the circus in the early days of the 1914 tour. He then went south to Los Angeles where he remained until 15 January before returning to the Portland winter quarters.

The next item appeared in *Billboard* on 28 February under the title "The Barnes' Case Settled." The account is as follows: "The financial and marital troubles of Al G. Barnes (Stonehouse) and his wife, which have been the subject of a bitter legal fight for some time past, were brought to a decision by the Los Angeles (California) courts on Saturday, February 22.

"Two reports of the disposition of the cases have reached *The Billboard*, Mr. Barnes wiring: 'Judge decided in my favor the last of seven cases that I have won straight, clearing up, for all time, all of the past litigations with the show.'

"A report from *The Billboard's* Los Angeles correspondent is as follows: 'Al G. Barnes (Stonehouse) and wife both lost their suit for control of the circus after four weeks of legal strife. Mrs. Stonehouse was vindicated under the decision of Judge Works, on Saturday, of the charge of extracting \$80,500 of the funds of the circus, but her suit for dissolution of partnership and accounting of \$200,000 corporation decided in favor of Stonehouse. The wife will hold 100 of the 500 shares of the company, instead of the 250 shares she demanded. Barnes's suit for divorce and Mrs. Barnes' suit for separate maintenance were both denied. These suits cover a period of nineteen years, epitomizing the history of the Barnes' Circus from

Al G. Barnes No. 1 bandwagon in parade, season of 1914. The wagon featuring three oval mirrors on the side and traditionally painted white with gold leaf



Al G. Barnes Circus air calliope mounted in a truck, Deming, N.M., Oct. 29, 1914. Al G. himself is at left, Babe Eckert who played the instrument is seated in the center, and at right is the unidentified driver of the truck. In rear is one of the

show's coaches. This photo was printed as part of an advertisement for air calliopes in the December 19, 1914 issue of *Billboard*. It is believed this was the first air calliope ever owned by Barnes. Circus World Museum Collection.

practically a phonograph and pony outfit to the now prosperous corporation."

To add further to this problem on 11 April a brief note in *Billboard* stated: "Al G. Barnes Stonehouse, manager and treasurer of the Al G. Barnes' Circus, filed a suit for divorce from Dolly A. Barnes Stonehouse, last Friday, alleging desertion. The complaint states they were married in July 1900, at Golden, Colorado, and that she deserted him in Los Angeles, March 15, 1913." This report came from Portland, Oregon.

Meanwhile, at quarters, "Queen," a Bengal tiger, had attacked and mauled "Big Babe," a leopard. Several animal acts were on the vaudeville circuit including the Riding Four (a lion,

bear, monkey, and dog, riding white ponies). Construction had continued resulting in three new flats and two stock cars, a dog and monkey wagon with a capacity for 90 animals. This wagon was ornamented profusely so that it could be included as one of the features of the parade. Another new wagon was an arena wagon which when opened formed a complete platform about three feet high and thirty-eight feet in diameter, large enough to hold the steel arena. When folded and loaded the wagon contained every part of the arena which was made up of 21 five foot sections. The last improvement was the installation of a telephone system which enabled Barnes to contact any part of the train from his private car.

Billboard carried the call for the 1914 season in its 21 March issue. It stated that the show would open at Roseburg, Oregon, on 9 April. The rehearsals were scheduled for 7 April and Car No. 1 was to depart from Portland on 25 March. Advance men were to report to Frank Garrigus. Car No. 2 was to depart from Portland on 1 April with men to report to Harry Davis. Also noted were the following: Performers report to Robert Thornton, Equestrian Director; Side Show People to Hugh Harrison, Manager of the Side Show; cat animal men report to Louis Roth, Boss Animal Man; hay animals and Elephants report to Sidney Rink; Ring Stock to Dan Payer; Baggage Stock to Ernie Houghton; Canvas to William Webb; Props to Fred Schaffer; Train to Ben Dermondy; Cook House to George Davis; Lights to Harry E. Haber. All other working people were to report to

carvings was the first large tableau wagon ever owned by Barnes. It was used as the No. 1 bandwagon with the big show band atop. C. Beerntsen (Bezucha) Collection.





Charles Cook, Superintendent.

The next week's issue listed the entire staff. In addition to those men mentioned above, it included: A. L. Sands, ass't. mgr. and legal adjuster (also secretary); Alfred Wolfe, auditor; William K. Peck, general agent and railroad contractor; G. S. Giles, special agent; N. F. Johnson, contracting agent and advance press agent; Peter Staunton, press agent back with the show; Randolph Bishop, excursion agent; Hugh Harrison, supt. of privileges; Ed C. Woeckner, Musical Director; Alton Bishop, supt. of reserved seat tickets; June Hall, 24-hour agent; Frank Collins, boss carpenter; Lee McColgin, blacksmith; John Daubbert, checker-up; and Peter Staunton, announcer.

The show opened on schedule at Roseburg on 9 April. This date was followed by Cottage Grove, Lebanon, Albany, Silverton and three days in Portland with Shrine auspices. According to the Southern Pacific Railroad files the train was composed of five sleepers, six stock cars, ten flats, and two advertising cars - a total of 23 cars. The total cost to the Barnes' show for this move of 428 miles was \$1,498.

From Portland, the circus entered Washington. The first week in that state ended with a two-day stand at Tacoma. This was followed by three days in Seattle and then the show resumed its one-day stands in the state until it reached Spokane where

Al G. Barnes loaded flat cars at feed stop enroute to stand at Pecos, Texas, Oct. 27, 1914. C. Beerntsen (Bezucha) Collection.

it made a two-day date on 8-9 May. From that point it entered Idaho for one day at Sand Point and then moved east to play fifteen Montana towns including two days at Butte. North Dakota and Minnesota followed with single day engagements and the show entered Wisconsin for a series of nineteen stands on 12 June. This series of Wisconsin dates ended on 3 July.

Billboard reported on 30 May that the business had been great despite some periods of inclement weather. The newspapers had given "flattering notices with special mention always made of the big leopard act performed by Mlle. Martha Florine; the tiger act of Miss Mable Stark; the 30 performing bears, presented by Charles Berry; the horse-riding lions, leopards and bears, performed by Robert Thornton; the tango elephants, handled by Sidney Rink; and the seals and sea lions handled by Captain Stonewall." The report also included a mention of Herr Roth and the Barnes' challenge group of 24 full-grown African lions and Mayme Saunders, who performed the famous dancing stallion, "Bob Chocolate."

Al G. Barnes lot during morning set-up, season of 1914. Big top canvas is in foreground. C. Beerntsen (Bezucha) Collection.



Also discussed were the vocal selections of Miss Bessie Harvey who rode the beautiful stallion, "King George," while vocalizing popular ballads. Harvey was accompanied by the excellent music of the big band under the direction of Ed C. Woeckner. Special mention was made of the very successful two-day stand at Spokane and the sale of ten hundred and fifty-two balloons during one morning's work by Charles Hott and his crew. Duluth, on the second visit of the Barnes' show to that town, provided a capacity crowd at the afternoon performance and a turnaway of several thousand people at the night performance.

Further notes from the early part of the season include a reference to the second day at Butte, Montana, where the worst rainstorm of the season was encountered. The first day's business at that location had provided turnaways - but not so the second. Also in these early weeks there were a few accidents and narrow escapes from injury. Miss Ethel Privett, one of the Wild West riders, was thrown from her horse and badly injured. Mayme Saunders had returned to work from illness or an accident. William Webb, the boss canvasman, was on his way to recovery and was scheduled to rejoin the show and both Louis Roth and Mable Stark had narrow escapes from the clutches of their cats. A lioness, named "Victoria," had nearly "cleaned" Roth. At Glendive, Montana, early in the afternoon, sleeping car No. 26 caught fire and was practically destroyed. For a time, the fire threatened the entire line of sleeping cars, but they were removed in time to avoid damage. The burned car was occupied by the band and some of the performers and their losses comprised all of their belongings. The heaviest losers were Charles Cook and his wife, Martha Florine. Their private stateroom was located in the ravaged car. No. 26 was replaced by a Northern Pacific sleeper.

The Chicago-Northwestern Railroad record books contain the information that the moves beginning with Grand Rapids, 27 June, to Janesville on 4 July, cost \$225 per move. The total cost was \$1,575. Also, these records state that the train included eleven flat cars, five stock cars, five coaches and two advertising cars. The total of 23 cars is the same as reported for the Oregon move but the number of flat cars and stock cars differ.

The 1914 program presented by the Al G. Barnes' Wild Animal Show included the following displays:

No. 1—Grand Introductory Pageant.

No. 2—Galaxy of the World's Best Trained Animals. Ring No. 1—Company of elephants. Sidney Rink, Trainer. Arena—Troupe of perform-

ing bears of every known species. Trainer, Frank Warner. Ring No. 3—Pyramid of 30 ponies. "Fahion," a high school horse at the top. Chas. Berry in charge.

No. 3—Welcome salutation to the audience by Princes and Princesses of the Barnes' Royal Horse family.

No. 4—Inspiring, patriotic Military spectacle - Star Spangled Banner.

No. 5—Into the realms of sweet music - Miss Bessie Harvey, prima donna soprano, accompanied by the Royal stallion, "King George." (This famous lady was severely injured when the horse reared and fell on her during the parade at Celina, Ohio, 21 August.)

No. 6—CALLS TO ARMS. Different military bugle calls recognized and answered by ponies. From paddock 1 come the Arabian stallions DENVER, ROMEO, CUBA, MARCUS, and SPUNK. From paddock 2 come the Shetland ponies, JULIET, BUCK, DOTTIE, YANKEE, BLAZE, FANNIE, WATCHEYE and SHADOW.

No. 7—Ring No. 1—Most famous of all ponies, the Arabian stallions DENVER, ROMEO, CUBA, MARCUS and SPUNK. Their acting ability and versatility stand absolutely unrivalled among horses. Their willingness to perform and many different roles taken are worthy of note. Trainer, Miss Mayme Saunders. Arena—Comedy bears that are roller skaters, gymnasts, tumblers, balancers. They conduct a cafe and give a cabaret show, drink many small bottles and "Won't Go Home Till Morning." Trainer, Robert Thornton. Ring 3—Grand fantastic Military Drill and display by the Shetland ponies JULIET, DOTTIE, BUCK, YANKEE, BLAZE, FANNIE, WATCHEYE and SHADOW. Trainer Allen Hauser.

No. 8—DENVER and SHADOW. World's champion hind-foot walking horses.

No. 9—Clowns in a reunion of the foolish. They're grouch-dispellers of the first water. Dame trouble is instantly put to route by their nonsense and comicality. Tote Ducro. chief rib-tickler.

No. 10—Ring No. 1—Rocky Mountain Goats, in wonder-inspiring feats of climbing, posing and acrobatics. An odd and unique act. Arena—Group of ferocious, jungle-born Persian leopards. These specimens are of rare quality, and their act is unexcelled. The ability and fearlessness of the trainer is worthy of attention. Trainer, Mlle. Florine, the best dressed woman of the circus world. Ring No. 3—Mixed group of toboggan-sliding bears, dogs, ponies, and goats, and the world's only performing hyenas. An act showing the great versatility of the Barnes' animal educators. Trainer, Gus. Warner.

No. 11—FUN FOR THE KIDS.



Al G. Barnes bandsman, Charles Bezucha, baritone horn, standing under Continental Divide sign, season of 1914. The show's stock cars are in background. C. Beerntsen (Bezucha) Collection.

Another shower of laughable, ludicrous incidents by the clowns, imitators, jesters and fun-creating animals. If you don't laugh your case is a hopeless one.

No. 12—Ring No. 1—Horse-riding dogs, monkeys, apes and chimpanzees, in a rapid-fire exhibition of dexterous equestrianism. Trainer, David George. Arena—The Riding Four-A Persian leopard, black bear, dog and ape, riding the galloping Arabian stallions, DENVER, ROMEO, CUBA and MARCUS. An amazing demonstration of the possibilities of training under the Barnes' method. Trainer, Fred Vallie. Ring No. 3—Dogs and monkeys in instructive and intensely interesting feats of bareback riding - they're champion equestrians. Trainer, Chas. Cooking-ham.

No. 13—MANAGE RIDERS AND HIGH SCHOOL HORSES. The management respectfully directs at-

Al G. Barnes coach following fire at Glendive, Mont., May 27, 1914. Charles Bezucha, baritone horn player, is in foreground. C. Beerntsen (Bezucha) Collection.



tention to this feature, as the horses are conceded by all trainers to be the best educated lot of fancy stepping, posing and dancing horses ever shown in one collection - they are unquestionably the world's champion dancing horses. Ring 1—COLONEL, rider, Chas. Berry; KING GEORGE, rider, Miss Harvey. Ring 3—KIDDO, rider, Miss Shaffer; ODETTA, rider, Allen Hauser. Hippodrome Track—BLACK KNIGHT, rider, Miss Stark; BOB CHOCOLATE, rider Miss Saunders; GREY EAGLE, rider, Miss Privett; MASTER, rider, Jas. Sheldon; NEVADA, rider, Miss Jordan.

No. 14—TANGO DANCING HORSES. First members of the horse family to do this popular and sensational dance.

No. 15—Delightful display of different dance steps - KIDDO, COLONEL, and BLACK KNIGHT, espousers of the Militaire Marche. NEVADA does the Two-Step. ROMEO, Cake-walker. DENVER does the polka. MASTER, Spanish turkey-trot. ODETTA, Texas-Tommy champion - Note the crossing of all four feet in her dancing steps. No other horse does such unusual steps. KING GEORGE, the accompanist, and Miss Bessie Harvey, prima donna of the white top.

No. 16—BOB CHOCOLATE, the most beautiful and champion of all champion dancing horses, doing the



Joe Woeckener, bass drum and cornet player, on Al G. Barnes lot, season of 1914. Joe was a brother of the show's bandleader, Edward Woeckener. Titled baggage wagons are in background. C. Beerntsen (Bezucha) Collection.

International Rag. Rider, Miss Saunders.

No. 17—JUST MULES. Will they make you laugh? If they don't you're a hopeless incurable.

No. 18—Ring 1—SPUNK, the good-night pony. A delightful exhibition of pony education. Trainer, Miss Harvey. Ring 3—"The Arkansas Traveler" - Dogs, bears and pony make a trip. Rare example of animal acting. Trainer, Houston Allen.

No. 19—An astounding and unprecedented exhibition of animal education. Captain Albert Stonewall's troupe of seals and sea lions from the Arctic seas - animals that have been taught to play ball and musical instruments, balance many different articles with their noses, juggle small balls, batons, blazing torches, and perform equilibristic feats with the skill of the human. MUTT and JEFF are the only sea lion equestrians that can ride galloping horses and do juggling at the same time. Note their applauding associates.

No. 20—Ring 1—POSING PONIES. They're dainty, dextrous, magnificent and efficient. Trainer, Miss Shaffer. Arena—SULTANA, the horse-riding hybrid - half lion and half tiger. Only combination of such breeding known. Pony ridden, Arabian stallion, KANSAS. One of the most difficult animal training feats ever accomplished. Trainer, Robert Thornton. Ring 3—A company of elephants that perform equilibristic feats with the skill and abandon of the human. Trainer, Sidney Rink.

No. 21—Ring 1—Company of comedy elephants that do everything but talk, presenting the farce comedy, "Your Local Laundry and Barber

Shop." Sidney Rink in charge. Ring 3—Farce comedy "Trading Horses." Introducing MAUDE, the best-known dumb animal in all the world - the mule that is pictured with Si in the funny paper cartoons by F. Oppen. Trainer, Morrow James.

No. 22—SAMSON, the aviation lion, a marvelous display of wild animal training. The lion's disdain for the shooting sky rockets marks a supreme triumph of wild animal education. Trainer, Miss Stark.

No. 23—Something else to make you marvel, with a laugh thrown in. GUNBOAT SMITH, champion boxing kangaroo, goes four fast rounds with Jas. Sheldon, champion of Kangaroo Island.

No. 24—Rings No. 1 and 3—Roulette wheels, or revolving tables. Watch the rubes try to ride them - you'll laugh. You'll also marvel at the skill with which dogs jump over the hurdles while riding the wheels. After the failure of many men, who try to ride the wheels, TOT and TINY, world's smallest ponies, ride them at top speed with the greatest of ease. It's a wonder feature.

No. 25—Another round of wholesome fun and frivolity in which Tote Ducro introduces his rabbit dog, CHILI.

No. 26—ROYAL HIGHLAND SCOTCH BAG PIPERS AND DRUMMERS. They're just from the land of the heather.

No. 27—Rings 1 and 3—Troupes of marvelously educated dogs - dogs of every breed and size, performing almost every feat known to the sawdust rings. They are skilled acrobats, tumblers, comedians, balancers, etc. The world's record-breaking, high-leaping hounds are among the lot. See KOKO and JOKO, monkeys, and SPOT and SNIP, dogs, aerialists in this act.

No. 28—A THRILL FOR EVERY MINUTE. World's only successfully

Al G. Barnes train, season of 1914, picturing from left to right, loaded flat cars, stocks, and coaches. C. Beerntsen (Bezucha) Collection.



Babe Eckert, bass player in the ladies band, standing in front of a small cage wagon (cross type) on the Al G. Barnes lot, season of 1914. She also played the air calliope in parade. C. Beerntsen (Bezucha) Collection.

trained troupe of Royal Bengal tigers. A death-defying, nerve-tingling, unequalled wild animal spectacle, calling for the greatest proficiency and courage from the trainer. These vicious man-eaters are but recently from the jungles of India. Trainer, Herr Louis Roth.

No. 29—An act filled to the brim with sensationalism - FRANK GOTCH, the wrestling grizzly. FRANK has never met defeat - he challenges the world. His size is prodigious, his strength incomparable. George Starkosh, expert wrestler, trainer.

No. 30—Ring 1—Elephant riding bears. A wild animal act that astonishes to an extreme. Trainer, Sidney Rink. Arena—The absolute climax of the wild animal training wizard, Al G. Barnes. Three full-grown, black-maned, ferocious African lions ride a galloping Norman stallion. TOM, JERRY and LOUIS are the lions. They jump through hoops. Trainer, Miss Mable Stark. Ring

3—Another example of successful training — Elephants and bears are friends. Trainer, Wm. Haines.

No. 31—Some more really funny fun provoked by the most laughable of all clown mules, DANGER and DYNAMITE. Ride them if you can. You are welcome to try.

No. 32—The most thrilling, sensational, death-defying wild animal scene ever witnessed. The Al G. Barnes' Challenge Group of African lions, 24 in number, valued at \$50,000, and all shown in this act by Trainer Herr Louis Roth. No lion act extant or ever shown equals this one for sensationalism and extreme daring on the part of the trainer. The sight is astounding, nerve-gripping, and the big feature act of the Barnes' Circus.

YOUR ATTENTION

Is again directed to the big meritorious special feature - After-show or Concert - which immediately follows the last act of the regular program. The principal part of this entertainment is given over to Wild West events, presented under the skillful direction of Booger Red, a champion bronco buster, and one of the best known promoters of Wild West sports. Cowboys and cowgirls give hair-raising exhibitions of buckaroo riding and Booger Red's horses have a reputation for being the worst on the map. GINGER, the unrideable bucking bull, is a prominent actor in the Concert. Other items of a less strenuous character will be shown, including many vaudeville acts and the famous Hussar Ladies' Concert Band.

The bulk of this ten-cent program was filled with articles concerning the circus most of them featuring Al G. Barnes and his organizational ability and training skills. There were also articles concerning all the animals in the circus - a generalized history of each species.

The Route Book for the 1914 season listed the entire personnel of the show plus the day by day movements with the railroad used and the distance traveled. Twelve staff members were listed on page two and also on this page were the names of eight ticket sellers. Page three carried the names of forty-four performers plus Major Robert Thornton, Equestrian Director. These will not be repeated since most of the people have been mentioned earlier. Also, on this page were listed the members of the Concert. S. T. Privett was the Manager of the Wild West aggregation. Others were: Mrs. Mollie Privett, Miss Ella Privett, Roy Privett and Thomas Privett, Luther Privett, Hank Linton, Kid Smith, Jack Dalton, Jack Aswell, Alkali Dan, and Charles Moran.

The band directed by Ed A. Woeck-



Al G. Barnes Scotch Highlander Band ready for street parade. From left to right are James George, Robert Dunlap, and Charles Robertson. In background is one of the ex Forepaugh-Sells Tab-Dens used for a bandwagon in parade. C. Beerntsen (Bezucha) Collection.

ner included five solo cornets plus a first and second cornet (seven in all); two solo Clarinets and a first and second clarinet (total four); a flute and a piccolo player; four trombone players; two baritones; three altos; three bass, and Miss Babe Eckert with the Air Calliope and Earl Boyer, Steam Calliope.

The Scots Highlanders were: James George and Charles M. Robertson, pipers, and Robert Dunlap, drummer.

The business staff of the Side Show included Hugh L. Harrison, Manager until 4 November and Bert E. Rickman, Manager after that date; Harry

Unidentified trainer inside cage of lions ready for Al G. Barnes street parade, season of 1914. C. Beerntsen (Bezucha) Collection.



Burke, Lecturer, Thomas E. Exum, Hiram Hancock, Tom Berry, ticket sellers and Dominick Rutello, ticket takers. The Side Show Band, directed by Edgar L. Smith, consisted of fifteen pieces. The Attractions were: Signor and Signorina Arcaris, knife throwers; La Belle Oasia, classic dancer; Kimball Sisters, musical act; Princess Tiny, midget; Miss Adeline Jerome, performing cockatoos; Madame Estelle, mind reader; "Jeff," boxing kangaroo; Willie Green, dancing dogs; Antonia's Rooster Band; "Prince Congo," educated chimpanzee; "Romeo," Laughing and Talking Pony; and Prof. Watkins, tattoo artist.

In the Menagerie, the cat and animal department was headed by Louis Roth. Eleven men worked with these beasts. The Elephant and Camel department was headed by Sidney Rink with four assistants. The Barnes' Show had four elephants - RUTH, JEWEL, BABE and PEARL.

Ernie Houghton, Supt. of the Baggage Stock, supervised three 8-horse drivers, six 6-horse drivers, three



Group of unidentified bandmen seated on Al G. Barnes lot, season of 1914. Big top and titled baggage wagon are in rear. C. Beerntsen (Bezucha) Collection.

4-horse drivers, one pull-up and two pull-over drivers, five helpers, a sail maker, stock watchman, quarter poler, and harness maker. His assistant was Jim La Vallie. John Coleman was the feed and veterinary man and F. D. Hahn had lead bars.

The Ring Stock and Pony department was in charge of Dan Payer. His assistant was Glen Hefkin. In this department there were one 12-pony driver, two 10-pony drivers, a helper for each of these teams, and two 4-pony drivers. There were also five grooms, a night watchman, and a veterinary (Sam Burgy).

Charles Young, Supt. of the Canvas Department, was assisted by William Hulton. The route book lists 28 men in this contingent. Side Show canvas was handled by nine men supervised by J. Petersen and Cyrus Custer, the assistant. The train master was Ben Dermondy. Thirteen men made up the crew including J. Murphy, the assistant; three polers, four chockers, three hook ropers, a run chocker, a night watchman, and a car repairer.

Earl Traynor, head of the Properties Dept., had Scot Hays as his assistant. There were eleven men working with props. Alfred Anderson was in charge of the Wardrobe with two helpers. The Chandelier Dept. was headed by E. H. Keen with four men and George Ripley, the ass't. supt. The Blacksmith and Carpenter Shops were in charge of T. L. Candy, master mechanic. F. E. Ellison was the Blacksmith. There were five additional men in this department among them G. Moriarity, the boss painter.

George Davis, the Cook House Supt., was in charge of 20 men - fourteen waiters, two men for the campfire, one butcher, one commissary, and a chef and his assistant. John Conlin was assistant to Davis. The Dining Car was handled by five men including the Manager, who was George Davis. Privilege and Candy Stands were supervised by Lou Berg with nine men. Mrs. Charles Mathews was the Cashier.

The advance Car No. 1 was in charge of Frank D. Carrigus until 23

September when Harry Davis took the job. This car had three lithographers, a programmer, eight billposters, and a porter. Advance Car No. 2 was managed by Harry Davis until he replaced Carrigus. A. J. Hotchkiss was manager for the rest of the tour. This car was staffed by five billposters and one lithographer.

This account of the 1914 route stopped with the date at Fort Atkinson, Wisconsin, on 3 July. The story of the tour continues with the first Illinois stand at Spring Valley on 4 July. Four more towns in the state were played before the Barnes' Show made an extended tour of Michigan for the first time. This five-week, plus two days, tour began at St. Joseph and concluded at Tecumseh on the seventeenth of August. From that point the show made four Ohio and six Indiana towns and then entered Kentucky for two days at Louisville. Six Indiana and seven Illinois dates were played - the last town being Cairo. Then the circus made its entry into Arkansas at Paragould. Nine dates in Arkansas preceded the Monroe, Louisiana, stand on 30 September. In this state, the Barnes' Show completed a tour of seventeen towns without a day off. New Orleans was a three-day stand, 9-11 October. The show entered Texas at Marshall and continued through Longview, Terrell, Weatherford, Abilene, Sweetwater, Big Spring, Midland, Pecos (matinee only) and El Paso. One stand, Deming, was made in New Mexico on 29 October and then the usual Arizona dates (including two days at Nogales) were completed. The Al G. Barnes' Circus entered California for the first time this season at Calexico on 6 November and ended the thirty-first week at Santa Paula. It played as far north along the coast as Lompoc and then turned south and made Ventura, Oxnard, Glendale and Long Beach. The last towns on the tour were Corona, San Jacinto, Riverside, Santa Ana, Watts, Redondo

Beach and Venice, which was reached on 29 November. At this point the show went into quarters on the pier.

In 1914 the show had traveled 11,489 miles and given 197 matinees and 198 evening performances. At Bayfield, Wisconsin, on 15 June, the night performance was missed. Also lost were the matinee at Mound City, Illinois (15 September) because of a train wreck; the matinee and night performance at Marianna, Arkansas (23 September) because of rain; the matinee at Helena, Arkansas (25 September) due to a late arrival; the night performance at Pecos, Texas (27 October) because of the long haul from Midland; and at Big Springs, Texas, (24 October) both performances were lost due to rain.

The train accident at Mound City, Illinois, occurred when the circus train collided with a Big-Four passenger train. No animals escaped but one flat car with several cages was overturned.

After the matinee at Louisville on 1 September the entire show gave a fine banquet for Al G. Barnes in honor of his 46th birthday. The cookhouse was pleasantly decorated with flowers and flags collected by Mrs. Albert Stonehouse while James A. Morrow held forth as Master of Ceremonies. George Davis and his men provided a wonderful banquet of chicken and fish, pie, cake, and ice cream.

In late September Bessie Harvey returned to the show but she was still on crutches and could not perform. A new air calliope was purchased and used in the parade by autumn. Also in use at this time were trucks on which some of the cages were mounted as a parade novelty. A photo of the air calliope appeared in the 19 December issue of *Billboard*. A caption stated that Miss Babe Eckert was the youngest girl in the business. The machine was from the Pneumatic Calliope Co., Bloomfield, N. J.

The last *Billboard* issue of the year carried a note that the Barnes' menagerie top was installed on the pier at Venice and that performances were being held on Saturday and Sunday. The animals were on exhibit during the week.

The writer wishes to offer heartfelt thanks to the circus historians who helped research this article. Information was so scarce and found in such small quantities that it took great effort to provide enough fact to complete any account concerning the development of the Al G. Barnes' Show for these four years. While the writer had done some preliminary work, the major efforts and constant encouragement of Joe Bradbury, Fred Pfening, Bob MacDougall, and Don Francis provided the bulk of the information upon which this article is based. Again, sincere thanks to these men.

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MACCADDON'S GREAT INTERNATIONAL SHOWS

LE PLUS GRAND CIRQUE DE LUXE DE L'UNIVERS

DIRECTEUR GÉNÉRAL
JOSEPH T. MACCADDON
ANCIEN DIRECTEUR DE
BARNUM ET BAILEY
EX-DIRECTEUR DE
BUFFALO BILL'S WILD WEST
EX-PROPRIÉTAIRE ET DIRECTEUR DES
ADAM FOREPAUGH SHOWS

LE SEUL ÉTABLISSEMENT QUI RÉUNISSE ET
PRÉSENTE À LA FOIS
CIRQUES, HIPPODROMES, MUSEUMS ET
MÉNAGERIES

EXHIBITIONS UNIQUES AU MONDE
DES ATTRACTIONS LES PLUS EXTRAORDINAIRES

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Seeing the Elephant:

The McCaddon International Circus of 1905

By John F. Polacsek

Both African and Asian pachyderms are popular attractions on circus lots, but the phrase "seeing the elephant" takes on new meaning when it describes life at its roughest. This is what the McCaddon International Circus experienced in 1905 as a result of a series of unfortunate circumstances.

The man who envisioned the show which bore his name was Joseph Terry McCaddon, the brother-in-law of James A. Bailey. McCaddon helped manage Bailey's operations for years, working for Cooper and Bailey, Adam Forepaugh, and of course Barnum and Bailey. He was directly involved with the Greatest Show on Earth's four year European tour, where he gained useful knowledge of European circus conditions for his own show.

McCaddon decided to establish his own mark in the circus world after the Barnum tour of Europe, and on January 23, 1904, wrote Bailey his resignation, stating that the "directors fees are not commensurate with the duties required of a director of this company who is expected by the board to devote his exclusive time and attention at all hours and every day in the year Sundays included to the interests of the Company." He expressed "my thanks for the courtesies and kindly feelings that have always been shown me and also to express my gratification at the display of continued confidence in me as evidenced by the proprietors in my recent unanimous reelection as a director."²

Being director of a major circus created a familiarity with the circus

world, and McCaddon put this knowledge to use in framing his own show. He spent some time looking at available equipment, and looked for prospective backers for his new circus. Although he formally severed ties with the Barnum & Bailey show, he was still interested in their operations. In late May 1904, McCaddon outlined to Bailey his upcoming plans: "I am organizing a medium size show for Europe to anticipate the yearning on the part of a number of American showmen who desire to make a trip to endeavor to repeat in a more modest way the success we achieved abroad."³ McCaddon stated that while he was visiting various shows at the opening

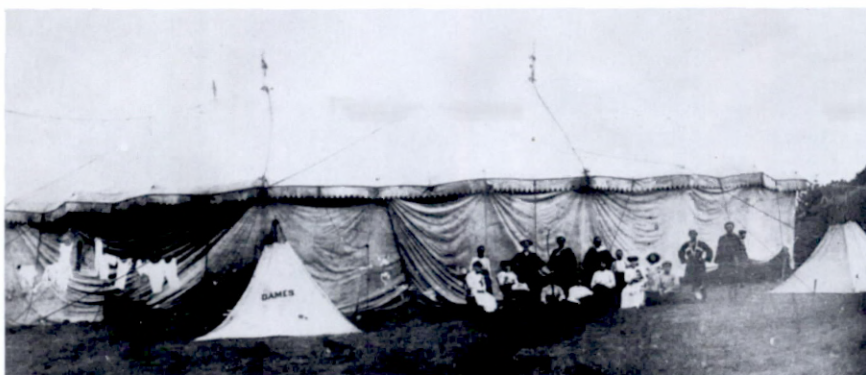
This lot view of the McCaddon's circus shows the menagerie top at left, big top center and dressing top at right.



The letterhead used by McCaddon was designed and printed by the Strobridge Litho Co. It is printed in black. All illustrations are from the Pfening Collection.

of the tenting season both proprietors and former employees retold the story of the grand success of the Barnum & Bailey Show in Europe. Although they could never match the size and grandeur of the Greatest Show on Earth, there was talk about the "probable success of a more modest venture over there."⁴

With the goal of returning to Europe in mind, McCaddon wrote Bailey with a proposal. If the price was right, and terms could be arranged, McCaddon would buy some of the old paraphernalia being stored at the winter-quarters in Bridgeport, Connecticut. Besides doing McCaddon a great



The side show group posed in back of the side show tent. The teepee type tent in center is marked "dames" and is of course the ladies rest room.

favor, the material, which was deteriorating in value, would be removed from this country and taken abroad. The property that was specifically mentioned was harness, wardrobe, a set of Wild West seats, tools and poles, the Forepaugh calliope, racing chariots, and a set of big top centre poles.⁵ Just how much of this material was obtained by McCaddon is unknown, and one would think that Bailey would dispose of it especially since it was surplus, and would be out of circulation.

Creating an interest in a new circus company is not an easy task, but rumors were flying in regards to the activities of Joseph T. McCaddon. One rumor stated that McCaddon had an option on the Walter L. Main Circus, but this was denied by Main.⁶ In June, 1904 McCaddon sailed to England where it was rumored that he was organizing a circus company with a capitol investment of \$250,000. The *Billboard* stated that McCaddon "has probably no superior in the handling of executive details of big tented organizations. Under his direction the new circus factor (if the rumor is confirmed) should prove a good paying investment for the promoters."⁷

McCaddon apparently had backers for his new venture, and was serious

when he went abroad; however, when he returned home in September he still had not closed any contracts. Upon his return McCaddon spent time with the Sig Sautelle Show, and in the fall of 1904 made a commitment to purchase the show.

Just when it looked like McCaddon was going to have his own show, an offer came out of the blue. What was transpiring was the proposed purchase of the Forepaugh/Sells Bros. Circus by James A. Bailey. Early in September, Bailey offered McCaddon $\frac{1}{4}$ interest in the show at no cost, and \$100 a week if he would take over the management of this show. Bailey did this mainly because he did not want to deal with the Ringling Brothers. It was a tempting offer, but McCaddon had put his works in motion, and was unsure how long it would take for the negotiations on the Forepaugh/Sells Bros. sale. Thus McCaddon declined the offer and considered the "delay and uncertainty of favorable results"

A group of sleepers of the McCaddon Great International Shows.



the chief cause of his negative response.⁸

McCaddon could dissolve his company if he chose to, but that would still mean complications. He stated that he "could no doubt adjust matters satisfactorily with the shareholders all of whom are personal friends of mine, some of whom I have spoken to," and the least he could "in honor do would be to pay them a liberal interest upon the money subscribed and thus far paid in."⁹ Furthermore if he awaited the results of the Forepaugh/Sells deal and it did not prove successful for Bailey, then he would have "lost valuable time and possibly delay my opening until late in the season."¹⁰ As it turned out, McCaddon ordered his seats, wagons, cages, and poles; Bailey purchased the Forepaugh/Sells Bros. Circus, and the Ringling Brothers operated it.

The Sig Sautelle Circus was purchased by J. T. McCaddon, and prepared for a journey across the Atlantic. Ads appeared in the trade journals noting that the new International Circus was in for a long season in Europe. William Merrick, the band leader, advertised for 50 musicians, and noted that there were to be no parades, and the stands were to be two and four weeks long.¹¹

The roster of the show read as follows:

- Joseph T. McCaddon—owner
- Whiting Allen—manager
- William Vogt—treasurer
- Schuvier Clark—manager of side show
- James Rafferty—in charge of side show canvas
- Mons. Foster—in charge of front door
- Thomas McVal—in charge of big top
- Peter Walker—in charge of lights
- Jack Bowen—in charge of construction
- "Mickey" Martin—in charge of cookhouse
- John Zinkaneister—master of transportation
- George Lavfield—in charge of sleeping cars
- William Ducrows—equestrian director
- Prof. Heckenrood—in charge of menagerie
- Jack Coleman & Dick Cameron—in charge of baggage stock
- Dr. Henry Turner—in charge of ring stock

The show carried a menagerie of 30 cages, 150 head of baggage stock, 50 head of ring stock, and 10 performing elephants.¹²

In addition to the management staff, the performers included Carl Mays, the clown; the Holmen Brothers on comedy bars; the Potter Family, aerialists; and in the side show, Joe



This poster is typical of those produced in France for the McCaddon show. It is reproduced from the show's program.

D. Cramer, boneless wonder; and Mlle. Amy, sword swallower.¹³

On March 4, 1905 the advance forces of the Joseph T. McCaddon International Show sailed from New York City on the American liner *Philadelphia*. In charge of 32 "cracker jack" billposters was the general agent, George Gallagher. When the group arrived in Cherbourg, France, they were met by the contracting agent Mr. Willis, who was already making arrangements for the route. The *Billboard* made mention that the season was to be a hot one to the extent that the "Parisians will be favored with some real opposition circus billposting."¹⁴ The reason for this comment was apparent to the *New York Clipper* for the McCaddon show "will travel the same territory that the Buffalo Bill Show will cover into Switzerland."¹⁵ It was at this same time that the Buffalo Bill Wild West Show was closing its season in England, and was preparing for a long season in France.

McCaddon was billing his show as one with a definite Wild West flavor for the expert rifle shots Wyoming Jack and Prairie Nell were hired earlier in the season.¹⁶ In addition to this there was a band of 25 American Indians attached to the show, and McCaddon was going to give Buffalo Bill a run for the money. As it was planned the McCaddon Show would take to the field first while Buffalo Bill stayed in Paris.

The performers of the McCaddon

Show sailed March 25 from New York City for Antwerp, Belgium. The show was reported to be a 67 car show with troubadours, a troupe of Negro dancers, a number of acrobats, and other performers which totalled 129 people.¹⁷ As a concession to the French the press agent made particular note that "Mr. McCaddon spells out the 'Mac' on the wagons, so that it won't seem as foreign."¹⁸

On April 5th, the docks at Hoboken, New Jersey were crowded with "more snakes and queer animals than she ever beheld in all her corporate life."¹⁹ Among the animals that were being packed on board the steamship *St. Andrews* were boa constrictors, 36 foot pythons, six hundred scarlet nosed monkeys, a pair of orangutans, and a Gila monster. Truck loads of baby elephants moved through the streets, while camels walked along the curbs. The gaily painted red, green, and yellow circus wagons rattled while panthers, lions, tigers, and beasts of prey were hauled in crates through the streets.

The steamship *St. Andrews* took ten days to convey the menagerie of the McCaddon Circus to Dunkerque, France, a major port in the northern provinces. This was the same port where the Buffalo Bill Wild West show landed the week before on its way from England to Paris. It took the Buffalo Bill Show some three hours to go through customs with about 500 horses, but the McCaddon show had troubles. The baggage, and ring horses, some 350 strong, took three days to get through the same custom agents. Owing to the long delay in passing the horses into the country, there was a serious belief that the customs agents had taken a bribe or two to hold up the show.²⁰

When the McCaddon Show finally consolidated with the performers coming from Antwerp, and the rest of the show coming from Dunkerque, the tents were spread in Lille, France on April 21, and a six day stand began. It was reported that the show was to open on April 17 at Dunkerque, but the performance at Lille appears to be the first one. The route through France was to begin in the north-eastern part of the country, then back through the northwestern provinces, and then east and southeast. The show was covering the territory that the Buffalo Bill Show was to cover a month or so later, and the advertising of the Wild West acts on the show, may have drawn some of the crowds.

The show reached Rouen, France on April 29, and it was reported that it met with tremendous success there. A special edition of the newspaper *La Depeche de Rouen et de Normandie* was widely circulated to the advantage of the circus. Most of the space in the edition was given to the show's



This lithograph was copied from a well known Forepaugh-Sells design by Strobridge. It is reproduced from the program.

invasion of Rouen, and large articles were devoted to the routine daily work. It was reported in the *Clipper* that McCaddon "brings to the success of his own enterprise the fund of experience gained while working in the interests of others, and now he is justly reaping the golden reward."²¹ It sounded like the McCaddon Show was solidly entrenched as an entertainment feature in France, and the experience that McCaddon gained while with the Greatest Show on Earth was paying off.

Unfortunately Joseph T. McCaddon forgot one very important fact—when two shows are playing the same area there is no love lost between either one of them. McCaddon was playing just ahead of the Buffalo Bill Show, and his position caused some interesting telegrams to hum across the Atlantic cable on May 4th. The interested parties were James A. Bailey and Buffalo Bill and his staff. The correspondence went as follows:

Paris May 4, 1905

JABSTAR New York

McCaddon doing very bad business feels our newspaper notices in opposition. Cody has sent Burke to talk with him, and has evidently made proposition to stop our opposition if McCaddon drops name wild west from billing and programme and keeps out of our way. McCaddon wants an assurance from us that we will not interfere with

him under these conditions. We believe McCaddon is desperate and will run if left alone. Burke not a shrewd negotiator and McCaddon has scared him by threats of personal attack on Cody and talk of his big money backing. Advise not to make any compromise.

Hutchinson, Dean²²

Paris May 4, 1905

JABSTAR New York

Think McCaddon will eliminate wild west from his programme and advertising and get off our route by going into Belgium and then following us through France. If we agree not to bill against or interfere with him. I approve.

Cody²³

Somerville New Jersey
May 4, 1905

Cody Wild West Paris

I most earnestly request you will not make any sort of compromise or other promises to or with McCaddon. If you should he will annoy or interfere elsewhere. Besides he may circulate reports or publish that he compelled us to compromise.

Bailey²⁴

Business was generally poor for the McCaddon Show and the *Clipper* reported that "the Show was out for four weeks, and the weather was cold and rainy most of the time."²⁵ There was also tragedy to report for Miss Kumeca of the show's Japanese acrobatic troupe had died on May 12 after a week's illness. Her remains were cremated, and forwarded to her homeland of Japan. In spite of the bad weather reports still stated that the show was doing a nice business.²⁶

Just how good the business was is questionable, for on May 15 Joseph T. McCaddon showed up on the lot of the Buffalo Bill Show in Paris. It was noted that "Mr. McCaddon is looking remarkably well, and does not appear to be any worse for his hard winter's work incidental to the organization and transportation of an entirely new show."²⁷ While McCaddon did not look worse for wear, he was trying to do some wheeling and dealing in Paris. Cody again wired Bailey for consultation.

Paris May 15, 1905

JABSTAR New York

McCaddon proposes through Hebbard to cut out all Wild West printing if we will give him our



Nettie Carroll, a lady wire walker, appeared in the McCaddon performance. She appeared with Barnum & Bailey in 1908.

route so he can keep out of way and asks that Dean go talk with him.

Cody²⁸

The reply was —

York Pa May 15, 1905
To Hutchinson, Care Buffalo
Bill Paris

Have cabled Cody in reply to his as follows:

Emma Stickney appeared with the McCaddon show in France and was later featured on the Ringling Bros. Circus.



Please do nothing with McCaddon. A compromise is what he most desires. He will be compelled soon to leave our route or possibly disband. No objections to Dean feeling him out and getting all information possible for future use if necessary. Compromising of any sort most dangerous to us. Suggest Dean advertise papers and bills closing date Paris. Announcing you will tour all France after with complete exhibition.

Bailey²⁹

Following Bailey's advice, nothing was done with McCaddon, and it was heavily advertised that the Buffalo Bill Show would end its Paris engagement on June 4, and then tour the country. This is not to say that opposition warfare was not already taking place, for it had been for some time.

As soon as the Buffalo Bill Show left Paris, the McCaddon Show played in the outskirts for a few days before heading into the south central provinces. Just how the show fared in each stand is hard to determine, but there were some indications that things were not well. Merrick's band left the show and was replaced with an Italian one, and the menagerie was put in storage because of the "Frenchmen's lack of interest" in it.³⁰

Some things could not be anticipated, and one of them added to McCaddon's woes. Accordingly the battle of Montlucos, a town in South central France on July 4 was the straw that broke the camel's back. An eyewitness account stated that the lot was an ideal one for a clem. It was covered with hard rocks which were about the right size and shape for long distance throwing. Apparently trouble

was brewing all day and about 8 o'clock in the evening the crowd cut down the kid show paintings and set fire to the light wagon. They then turned their attention to the big top where they cut ropes and pulled down sections of the sidewall. They drove the windjammers from the bandstand, and cut enough ropes that the back end of the big top swung into the quarter poles. The workers were in the process of loading two blue plank wagons when the bombardment really began, and they were forced to take cover. During lulls in the shower of rocks the workers charged the crowd, but they were too strong to scatter. The working men then sent for reinforcements from the train, and the performers arrived on the scene. It was not until the early hours of the morning that the tired crowd went home allowing the lot to be cleared, and the train loaded. The show blew the next day's stand, but it was almost the end.³¹

About a week later the Joseph T. McCaddon International Circus went broke at Grenoble, France on July 17. The manager of the show Whiting Allen laid the blame on the fact that the show needed money. "For some weeks the total receipts were only \$3,800, while the daily expenses, originally over \$2,200, and subsequently cut down to about \$1,000 a day, were piling up a total far in excess of the total receipts."³²

As it turned out McCaddon's financial backing was lacking, and the opposition from the Buffalo Bill Show was a major obstacle that could not be overcome. With the demise of McCaddon, Cody chronicled his actions in a letter to Julia Goodman from Roann, France on August 19:

I have just won the same kind of a fight I had with the Carvers show 21 years ago, when he jumped in ahead of me in 1885. And tried to take my route away from me. Well I followed right behind him. And billed and advertised the same towns he did. And kept it up until I broke him.

And he was sold out at sheriff sale. Well I have done the very same thing with this Maccaddore [sic] Circus & Wild West. They were sold out two days ago. And Maccaddon [sic] had to steal out of the country or go to jail. So he jumped over into England himself to void [sic] being sent to jail. That, with my horse troubles no wonder I am thin. But I have won the fight. But it was an expensive one. Now I have the country all to myself. And will make big money.

Such is life—especially in the show business. If I had have no trouble this season—more than ordinary trouble I would have been a hundred thousand dollars better off.³³

McCaddon indeed left the show, taking his family to England to await the outcome of events. The show was being held at Grenoble while the authorities were awaiting a legal decision in connection with the disposal of the property. The show was in the hands of a voluntary receiver, and all the stock and equipment was placed in charge of John Coleman the boss hostler, and Henry Turner, the show's veterinarian.

The outlook for the eighty members of the show who were left was gloomy for they cabled the United States State Department that their food supply was stopped on August 23, more than a month after the show went broke.³⁴ Twenty members of the company accepted an offer from McCaddon to go to London and receive \$4.00 each, while sixty refused the offer. McCaddon, who was in London, could not get any response to his cablegrams from his backers in New York, and the State Department was informed that serious consequences may result unless the necessary funds and steps were taken to assist the plight.³⁵

The problem of being broke and

This short European coach may have been used by the working men on the show.

destitute in a foreign country made the American papers, and one noteworthy article appeared in the *New Orleans Democrat*:

Our circus invasion of Europe has its depressing incidents, however optimistically we may speak of our commercial invasion of those parts. The cable brings us the sad news that an American circus — performers, animals, jokers, tents and all — is stranded at Grenoble, France, with no immediate prospect of getting out of the country. The authorities of the city sought to sell the animals and other property, in order to raise a fund to care for the destitute Americans, but we are told the hard-hearted and technically inclined customs officials declined to permit the sale owing to the fact that bond had been given for the return of the property to the United States. Our representatives at Paris, however, have stepped nobly into the breach. Consul General Gowdy and Henry Vignand, the charge d'affaires are said to be exerting themselves in order to find some favorable issue from the labyrinthine woe of the employees. The result of their efforts will be awaited with solicitude in this country. Meanwhile Americans can not fail to reflect deeply on the painful significance of the incident. Heretofore American circuses have done very well in Europe. Buffalo Bill entertained month after month in various capitals, while shows of a different class have not been without honor on the continent. It looked as if our circus invasion was destined to meet only with success. We had begun to believe that our bare back riders, clowns, and jokes were as unapproachable as certain classes of our machinery. But the going to pieces of the circus at Grenoble has pricked this illusion, and made us question all things.³⁶

The *Billboard* reprinted this article and put the following comment after it:

This makes very interesting reading for the laity. But what is the painful significance referred to? Those with a knowledge of circus affairs will not foresee the failure of all American shows abroad simply because one has failed of popular support. It is merely an exception to the general rule of success.³⁷

With McCaddon in London, and





The McCaddon Great International Shows abandoned on the lot in Grenoble, France, July 17, 1905.

political pressure of a sort being applied in Paris, it was finally decided in September that the show would be auctioned off. The whole sideshow sold for \$500. The horses were auctioned for as much as 1,200 francs (then about \$240). In the afternoon the bidders got together and cut the prices down, and the receivers, Coleman and Turner told the auctioneer that they would postpone the sale until the next day. They figured out that they were not making enough money, and they could use all they could get.³⁸

That night Turner and Coleman went into town and met some of the bidders in a cafe. They were asked why the bidding was stopped, and informed the men that they were not going to take less than 800 francs for each horse. The bidders considered this fair, and the whole show was auctioned off the next day.³⁹ The horses went for about \$13,500, and the elephants for \$2,600. It cost about \$4,000 to conduct the sale, leaving some \$11,800 to be applied towards bills and back salaries which amounted to some \$25,000.⁴⁰

With the show auctioned off, there was the problem of dispersing the show people. The Indians were the luckiest of all. An American Indian at that time was a ward of the United States Government, which repatriates them in case of need. Buffalo Bill Cody, however, took all but one under his wing, and sent them back to the United States at his own expense.⁴¹

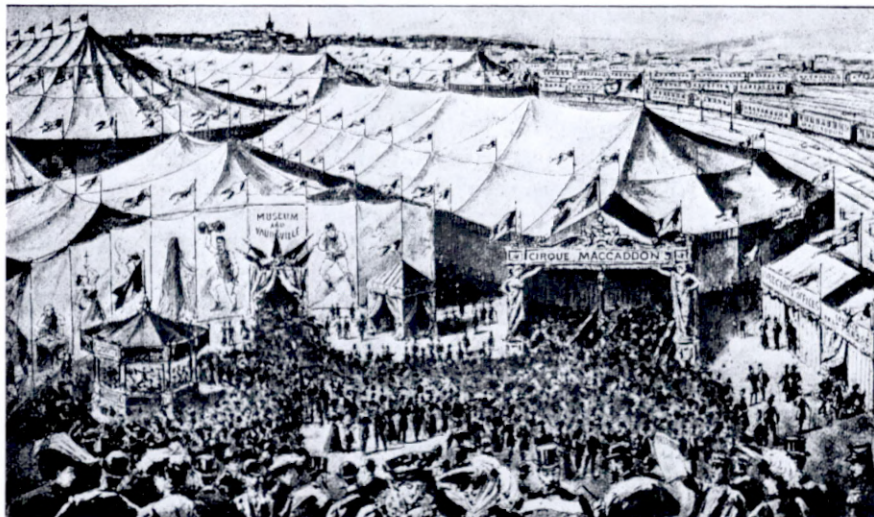
The *English and American Gazette*, an English language newspaper published in Paris, started a relief fund for the performers. While the goal was to raise money for the stranded circus company, a problem soon developed. It was reported that every "American who had gone broke in France tried to get money from the collection to finance passage home."⁴² Turner, who oversaw the auction of the show, was called to Paris and identified those people who were actually members of the show. It took almost a month to get them all together, and each member in addition to passage money was given \$2.00 to meet the American requirements for re-entry. When the show people landed in New York every

working man's claim was put in the hands of a French receiver, and they all received their full pay.⁴³

Joseph T. McCaddon, far from comfortably extricating himself from the disaster, practically lost his fortune. To make matters worse, after he withdrew to England with his family, his wife died in September. On September 30th, McCaddon was in the process of embarking on the steamer *St. Louis* for New York with his wife's coffin, when he was detained. He was arrested with the charges of fraudulent bankruptcy being leveled against him.⁴⁴ With this James A. Bailey came into the act and before the *St. Louis* made port, arrangements were made to take care of Mrs. McCaddon's remains, and to make sure that McCaddon's papers were securely held.⁴⁵ On October 6, in a letter to Bailey, McCaddon thanked him for his assistance because of the "cruel proceedings instituted against me on the hour of departure and the necessity of my remaining here indefinitely."⁴⁶

McCaddon did remain in England

This artist's conception of the McCaddon show appeared in the program.



for some time while the legal proceedings were taking place. The French wanted to extradite McCaddon from England, and he had taken every effort to be sure that he was not in jeopardy. Although he did admit that he left France hurriedly, this was because of his "earnest desire to avoid any more suffering or anxiety to my Dear Wife and my first thoughts and my duty were to her to avoid the possibility of arrest the shock of which would have certainly been fatal to her and especially as I had no money to retain counsel and no way to give bond."⁴⁷

McCaddon explained his status to Bailey as follows:

The extradition treaty between France and England provides that the initial papers shall arrive within 14 days after the arrest and until the papers arrive and a hearing is held bail is always refused.

The country requesting extradition have two months within which to make their case, hence the long delay especially in my case as the charges being very weak and the reasons for them so evident to any person familiar with the matter.

Their game has been to delay as long as possible hoping thus to compel some compromise of the matter by payment of indebtedness and the promptness with which friends furnished the second largest bail ever given at that Court viz; Eighty thousand dollars.⁴⁸

The attempt was being made by the French to have the friends of McCaddon come up with a compromise to settle whatever debts existed in France. As McCaddon put it this "is typical of French business methods and is what we commonly call a 'shake down.'"⁴⁹

Two warrants were sent from France to England, but neither one had any proven charges in them. The first warrant charged that McCaddon had "Taken away the articles of association, list of shareholders, Registers of shares, Reports of Directors meetings, Correspondence, and the security bonds given to the Customs for entry into France." McCaddon retorted that the books of the company must remain with him least he be in violation of the New York State laws which required the records to remain in the registered office, which was wherever McCaddon resided.⁵⁰

The second warrant charged that McCaddon: "By using false qualifications, and by resorting to fraudulent practices to persuade others of the existence of an imaginary credit, and to raise hopes of a success, has obtained and had delivered unto him, by the Delauche Company, certain printed matters and thus defrauded Mr. Delauche of a part of his property." There was no proof of this, other than McCaddon had something printed, be it posters, pamphlets, or whatever, and did not pay the printers fee. Mr. Delauche was from Lyon, and a man of strong political influence, a member of the Chamber of Deputies, owner of the *Progress*, one of the leading newspapers, and a man of wealth.⁵¹ It would have been tough on McCaddon if he was in France when the bill collector came around.

Eventually the charge of having committed an offense against the bankruptcy laws of France was put aside, and the English courts vindicated McCaddon by refusing to grant extradition. In late December 1905, Joseph T. McCaddon returned to the United States—long after the last of his performers who were left stranded in France. His fortune was gone, his circus was dispersed to the French countryside, and his wife deceased. One can surely say that Joseph T. McCaddon had "seen the elephant" and experienced some of life's roughest dealings.

FOOTNOTES

1. Letter dated January 23, 1904 from Joseph McCaddon to James A. Bailey, McCaddon Collection, Princeton University Library, cited as Princeton.
2. *Ibid.*
3. Letter dated May 30, 1904 from Joseph McCaddon to James A. Bailey, Princeton.
4. *Ibid.*
5. *Ibid.*
6. *Billboard*, August 13, 1904.
7. *Ibid.*
8. Letter dated September 23, 1904 from Joseph McCaddon to James A. Bailey, Princeton.
9. *Ibid.*
10. *Ibid.*
11. *New York Clipper*, January 21, 1905.
12. *Billboard*, July 22, 1905.
13. *New York Clipper*, April 1, 1905.
14. *Billboard*, March 24, 1905.



15. *New York Clipper*, April 8, 1905.
16. *New York Clipper*, January 28, 1905.
17. *New York Clipper*, April 1, 1905.
18. *Toledo Blade*, Toledo, Ohio, April 5, 1905.
19. *Ibid.*
20. *The Sunday Bulletin*, Philadelphia, Pennsylvania, August 12, 1951.
21. *New York Clipper*, May 27, 1905.
22. Telegram dated May 4, 1905 from Hutchinson to James A. Bailey, Princeton.
23. Telegram dated May 4, 1905 from William F. Cody to James A. Bailey, Princeton.
24. Telegram dated May 4, 1905 from James A. Bailey to William F. Cody, Princeton.
25. *New York Clipper*, June 3, 1905.
26. *Ibid.*
27. *New York Clipper*, June 10, 1905.
28. Telegram dated May 15, 1905 from Cody to James A. Bailey, Princeton.
29. Telegram dated May 15, 1905 from James A. Bailey to Hutchinson, Princeton.
30. *Billboard*, July 29, 1905.
31. *Billboard*, June 19, 1920.
32. *Billboard*, September 16, 1905.
33. *Letter of Buffalo Bill*, ed. by Stella Adelyne Foote, (Billings, Montana: Foote Publishing Co., 1954), p. 65.
34. *Toledo Blade*, Toledo, Ohio, August 26, 1905.
35. *Ibid.*
36. *Billboard*, September 9, 1905.
37. *Ibid.*
38. *The Sunday Bulletin*, Philadelphia, Pennsylvania, August 12, 1951.
39. *Ibid.*
40. *Billboard*, September 16, 1905.
41. *Toledo Blade*, Toledo, Ohio, September 25, 1905.
42. *The Sunday Bulletin*, Philadelphia, Pennsylvania, August 12, 1951.
43. *Ibid.*
44. *Toledo Blade*, Toledo, Ohio, September 30, 1905.
45. Telegram dated October 2, 1905 from James A. Bailey to W.F. Harper, Princeton.
46. Letter dated October 6, 1905 from Joseph McCaddon to James A. Bailey, Princeton.
47. Letter dated November 22, 1905 from Joseph McCaddon to James A. Bailey, Princeton.
48. *Ibid.*
49. *Ibid.*
50. *Ibid.*
51. *Ibid.*

A version of this paper was presented at the 1982 Circus Historical Society convention.



GREAT PARADE

The show begins with a brilliant and imposing parade of some of the principal artists of the circus who, several times, go around

the vast track to the martial notes of our military band.

FIRST SHOW

The Nine Modern Muses—Dazzling and radiant reproduction of the main types of the Universal Beauty in a series of living tableaux, evoking and reproducing on a revolving stage the world's glorious masterpieces of painting and statuary, sublime objects of fervent admiration throughout the centuries in all civilized countries.

SECOND SHOW

Artistic equestrian carousel, startling feats on wild mustangs, executed by the entire troop of Cow-Boys and Cow-Girls. Real exploits of these natural horsemen from the Far West.

THIRD SHOW

Lassoing exhibition with Cow-Boys stopping in their tracks by means of a running knot or lasso the agile Cow-Girls who flee desperately around the arena, all with their wild horses at full tilt.

FOURTH SHOW

Fierce competition of native wild Indians, struggling with all their strength and speed of their fast-moving legs, thanks to which they can cover in a short time and at a wild pace, endless rough spaces giving out with powerful hoots while holding to their dizzy course.

Important Note—It is only by special, and quite exceptional permission that Mr. MacCaddon was able to obtain from the Government of the United States authorization to bring these Indians to France. This could only be done by depositing a large sum in gold to guarantee their early return to their wild and to the verdant prairies of their native land.

FIFTH SHOW

Multiple championship shooting contests with repeating weapons and rifle, pistol and revolver with explosive bullets by the winners of all contests using both fixed and moving targets, held in the Far West.

Charles Tompkins, Wyoming Jack, king of the Texas Cow-Boys, Mabel Hackney, Queen of the Prairies and Jenny Montana, pearl of the Far West give repeated demonstration in public of the fact that they are at the height of their reputation as the first captors and killers of buffalo and as seductive horsewomen and huntresses.

SIXTH SHOW

Fearful ride by fierce Cossacks from the province of Kabarda under the direction of Colonel-Prince Lucca, these intrepid warriors from the icy steppes of Siberia fill the vast arena with their equestrian exercises and their sensational, daring and dangerous somersaults.

SEVENTH SHOW

Justice in the American West—Moving and sensational reconstruction of the ultra-fast processes of justice, still in use in certain parts of America. Pursuit, capture and lynching of a horsethief.

EIGHTH SHOW

Ring No. 1

Entry in single file and in good order a troupe of wise elephants accomplishing a stunning series of tricks of strength, intelligence and finesse under the direction of the most famous of all trainer-mahouts in the world, Mr. & Mrs. Herkenrath.

STAGE

Holmen Bros.—Fixed, triple and horizontal bars.

Exercise never before attempted with which these glorious champions of American gymnastics succeed.

Ring No. 2

At the same time there takes place on the track of ring No. 2 the parallel entrance of a troupe and pageant of deluxe ponies that group together, jump, dance, are light and graceful and obedient to the orders of the king of horse trainers.

NINTH SHOW

Championship in Long Jump and in Beauty in recordholders in the jump from all countries. Progressive increase in speed, graceful fall, of all prize-winning competitors over a long series of elephants, high-humped camels and different tall objects. Perilous double long-jump by M. Peter Bell, world's champion jumper, grotesque jumps by the "jumping clowns." The role of the nurse jumper brilliantly held by M. Martino.

TENTH SHOW

Ring No. 1

Mr. William Walleit, Universal professor, uncontested king of the high school and of the backward somersault on horseback, in speed and in imaginativeness, will show his brilliant talent hitherto ignored in France.

Center Ring

Several of the famous MacCaddon clowns unleash gales of laughter, convulsive and healthgiving through a series of delirious productions. Funny Frisky, Funny Fred, Little Billy, Happy Hooligan.

Ring No. 2

Miss Rosaline—The recognized triumphant winner in all worldwide equestrian tracks, calmly and authoritatively she guides two spirited horses, well-groomed and with beautiful manes, are brought obediently to the orders of her hand.

ELEVENTH SHOW

Ring No. 1

The beloved ruler of the tight wire, Miss Nettie Carroll, who brings together unparalleled grace with a courage of colossal dimensions as she dances on a metal wire and even one of cord with a truly praiseworthy ease and sureness and rides a bicycle on her wire without her face even trembling.

Center

Super-Sensational Cycling

The Stirk Family. At a tremendous pace, the Stirks carry out tricks and acrobatics most likely to astonish the true amateurs of sports and the arts, etc.

Ring No. 2

The Ravishing Della Nelson whose balancing is more than dangerous and whose great poise arouses as much admiration in the spectators as does her youth and fresh beauty.

TWELFTH SHOW

Dancers and singers from the Transcaucasia led by Mr. Boris Fridkin in their devilish, whirling and bending dances. These artists show with their costumes in flashing colors what they wear ordinarily before the Czar. It is in this troupe that the celebrated blonde Annia Fridovoka appears who, in spite of her youth has caused a profound impression in the Imperial court.

THIRTEENTH SHOW

Ring No. 1

Holmen Brothers will give you dizzy chills with their courageous performance on the whirling ladders with which they seem positively to laugh at danger and draw strength from fear.

Stage

Miss Emma Donovan, lightly suspended on free rings she is a veritable object of stupefaction because of the daring of her prolonged balancing and the flexibility of her perfect members.

Ring No. 2

Signorina Camlina. Laureate of the flying trapeze, she executes a prestigious act of the greatest novelty and the most intense endurance.

FOURTEENTH SHOW

The Celebrated American Zouaves of Illinois—These are the most valiant soldiers of America. Powerful and fast-moving, they appear under the direction of one of their most distinguished officers: Captain C. F. Taylor. It should be pointed out that the cadence of their march is greater than 190 steps per minute whereas average drill does not exceed 120 steps. Their agility goes beyond comprehension. Their manual and foot movements are the highest that can be imagined. Their unsupported scaling of the smooth eight meter wall and their extra fast formation of a human pyramid excite cries of stupified admiration.

FIFTEENTH SHOW

Finally, here for the first time in France is the real cake-walk, danced by real plantation negroes. It is with pleasure that increases day-by-day that the American calk-walkers perform their fantastic movements which satisfy at one and the same time their pleasure in dance and their love of music and it can be said without fear that the black band brought by Al. Holman has never been approached in realism by the troupes of civilized blacks brought to France to date.

SIXTEENTH SHOW

Ring No. 1

Miss Emma Stickney of Vienesese blood but born in New York does bareback unrivalled acrobatics.

Outer Track

The clowns circulate and mill around in the most jocular mixture of preposterous jokes. See Rigolo Mayo and his Giraffe, Martin the Belgian and his electric nose, Jolly Maggie, Gilleno, etc.

Ring No. 2

French debut of the justly famous Richard Benett, master of aesthetic equestrian performance, School of Epsom, etc.

"YOU OTTO C. FLOTO"

The Otto Floto Shows in Kansas

Part One
Season of 1902
By Orin C. King

Known to every Kansan by 1900 were the big railroad circuses of Barnum & Bailey, Forepaugh-Sells Brothers, Ringling Brothers, John Robinson and Great Wallace. With the exception of Barnum & Bailey which was born big — The Greatest Show On Earth — all of these shows started small, moving over the country roads by horse and wagon. The roster of dominant shows in Kansas for the next 30 years was nearly complete by 1900, lacking only the names of Al G. Barnes and Sells-Floto. This is an account of the Otto Floto Shows, the immediate ancestor of Sells-Floto, and its amazing adventures in Kansas.

The brief reference to Sells-Floto contained in *Witness of the Times, A History of Shawnee County** perpetuates legends and rumors and may be dismissed as totally inaccurate.

The Otto Floto Shows began small in 1902, a dog and pony show traveling by rail. One way of measuring the size of a circus is by the number of railroad cars needed to move it. The newspapers did not report the number of cars used in 1902, but the following year the show was reported to be on six cars with an advertising car running in advance of the show, and it seems safe to assume the show of 1902 was about the same size. Dog and pony shows did not carry all the attractions of a circus and were generally ignored as competitors by the big shows. Several travelled by rail but most were "mud shows" working the smaller towns which they reached by horse and wagon over dirt roads. Their performances in one ring under canvas consisted largely of dogs and ponies superbly trained and groomed, aimed principally at children, and were offered at prices below the standard charges imposed by the big circuses of 50 cents for adults and 25 for children. Foremost among dog and pony shows were those of Henry and William Gentry, and they were chosen as the model for the Otto Floto shows.

Otto Floto was not a circus man. He was sports editor of the *Denver Post*. He was a large man, six feet, one inch, over 200 pounds, with the affability of a St. Bernard. Everyone liked Otto Floto. He owned only token stock, if



The first letterhead used by the Floto Shows was designed and printed by the U.S. Litho. Co., of New York City. The 1902 letterhead title is white outlined in black on a gold background. "The Circus Beautiful" is black on red. The illustration is in blue. Pfening Collection.

any at all, in the organization bearing his name, and in spite of his billing did not manage the show. He played an important role as front man and was a favorite with newspaper men all over the country. Boxing was his favorite sport. He controlled the fights in the Denver Coliseum and considered his discovery of Young Corbett one of the peaks of his reportorial career.

Otto Floto was an employee of H. H. Tammens and F. G. Bonfils who owned the prosperous *Denver Post*. The glitter and excitement of the circus appealed to Harry Tammens, and, needing a hobby, he decided to put out a show of sufficient quality to compete with Gentry Brothers. He thought, and rightly, that the name "Otto Floto" was ideal for a circus.

The first mention of Otto Floto in Kansas in connection with the dog and pony show was carried by the *Topeka State Journal*, February 21, 1902, which reported that he was in Topeka conferring with Santa Fe officials about the routing of the show for April and May.

Otto Clement Floto was born in Cincinnati, Ohio, January 12, 1863, and died in Denver, Colorado, August 4, 1929.

German animal dealers and trainers, such as Carl Hagenbeck, dominated the world of performing wild animals. Attempting to take advantage of the German superiority, press releases inventing for Otto Floto an aristocratic German background—Otto von Floto—were prepared in which a romantic story of being forced to choose either his family and an illustrious government career in Berlin, or his beloved animals, caused him to come to America and seek his fortune in the circus. Circus press agents bestowing favors on newspaper men such as drinks, meals, cash, and passes were most welcome in editorial offices, and the press, with tongue in cheek, and sometimes incredulous naivete, would publish whatever the press agent brought. It was the success of the press agent that makes the writing of factual circus history extremely difficult. Today's public relations man was, literally, an invention of the circus.

The season of 1902 was difficult. The problems were those of a new show without any reputation to draw upon, working with a staff that lacked coordination, suffering severe labor problems, the stock endangered by serious illnesses, the weather cold and

rainy, and the crowds generally small. Without the support of the *Denver Post*, the show would have died early in the season.

Records of the route of 1902 are incomplete with towns and dates missing. The whereabouts of the show in the first nine days in June is not known and only eight dates can be accounted for in August. Other blanks occur in May and July.

The Otto Floto Shows first appeared in Kansas when the *Hutchinson Daily Bee* reported the arrival of the advance advertising car on April 4. Bills were posted and newspaper publicity arranged by the show's advance agent J. Edger Clifford for an exhibition on Monday, April 14. Clifford and his staff of four registered at the Brunswick Hotel. The advertising car, spotted on a Missouri Pacific siding near Main Street, was described as "one of the handsomest advertising cars on the road." Praise for the physical aspects of the show was always lavish, invariably being described as well painted, well maintained and notably clean.

A week later, April 11, Alex Henry, contracting agent for the show, was in Hutchinson arranging for food for the cookhouse, feed for the animals and other necessities. A lot was secured in the rear of the Santa Fe block.

The *Daily Bee* on April 7 carried a press agent's story about The White Monkey, Peeja. This story, with a few additions, appeared in nearly every town played. Peeja was described as being as beautiful and graceful and delicate as a French doll.

"Peeja was captured in the mountains of Equatorial Africa by Captain Von Bulow, the celebrated German explorer. She was the white queen of an unknown tribe of black or brown monkeys, and was captured after many dangers and hardships and after following the band for days and nights. She was sent to the United States, where she was purchased by the Otto Floto shows at a higher price than was ever before paid for a monkey. She cost \$2,000, and is the only white monkey in the world."

The story ended with a mention of a truly great circus act—Lockhart's elephants.

The Show came from Colorado on the Missouri Pacific. The parade at 11 o'clock pleased the crowd with beautiful Shetland ponies pulling gilded wagons built to the scale of the ponies.

The day after the show the *Bee* described it as "a minor imitation of the Gentry shows but is sufficient to delight the children." An unidentified member of the show staff said, "We didn't do very well here. It was too cold. We only take a few dollars over three hundred out of your town."

The advance advertising car had a



The Greatest Aggregation of Animal Actors Ever Amassed in a Tented Arena!

THE OTTO FLOTO SHOWS

With Lockhart's Baby Elephant Comedians, Will Present an Imperial Exhibition by Dumb Brutes from Every Quarter of the Globe.

MORE STARTLING FEATURES THAN ALL OTHER ANIMAL SHOWS COMBINED.

10—BEAUTIFUL SHETLAND PONIES, in bewildering marches, intricate drills and wonderful tricks.

OTTO FLOTO'S \$10,000 troupe of leaping and performing dogs.

FLOTO'S troupe of highly educated cats, the only troupe of cats now in America.

25 MONKEY ACROBATS—trapeze performers, high wire walkers and comedians.

TRILBY, the champion elephant bicycle rider of the world.

TOP SLOAN, the world's champion monkey hare-back rider.

SCOTTY, the champion high-diving dog of the world.

NEBO, the largest St. Bernard dog in existence.

ATOM, the smallest Shetland pony alive today.

SAPHO, the most beautiful Shetland pony on earth—valued at \$10,000.

2—Monster Military Bands—2

2—"Rube" Bands—2

A gorgeous, gold-glittering spectacular street parade, over a mile long, at 10 o'clock each morning.

TWO DAYS ONLY

2 Performances Daily.

... Rain or Shine

ADMISSION 20c and 30c

Grounds at 9th and Jefferson

MAY 5 AND 6

ADMISSION 20c and 30c

Grounds at 9th and Jefferson

ADMISSION 20c and 30c

Grounds at 9th and Jefferson

ADMISSION 20c and 30c

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ADMISSION 20c and 30c

Grounds at 9th and Jefferson

at the lot near 13th and Topeka was poorly attended. The 16th was warmer but the papers gave no report of the attendance. The *Eagle* ran a review on the 16th praising Samuel Lockhart's elephants.

Lockhart was a trainer of exceptional imagination and talent. His animals stood on their heads, walked on their hind legs and did many things that are now standard for elephant acts but were new and novel when he introduced them. The *Eagle* was most impressed with the elephant bowling alley. One elephant rolled the ball and made a strike. Another reset the pins. Trilby chalked up the score. The next ball was a spare and Trilby counted six pins when only five were knocked over. Tom-Tom, a small elephant, pedaled a tricycle with pneumatic tires.

The parade was given the 16th. The circus band was praised for playing the popular music of the day. The *Eagle* summed up its review of the show by stating, "Anyone who wishes to see a really remarkable performance should not fail to attend the show either this afternoon or this evening."

Advertising in Parsons for Thursday, April 17, was an improvement over Hutchinson and Wichita. A two column ad featured Lockhart's Baby Elephant Clowns; Sapho, the most beautiful trained Shetland pony in the world, with a value of \$10,000; Peeja, the pure white monkey; Nero, the Largest St. Bernard Dog in existence; Atom, the smallest Shetland pony in the world today; Jon and Joe, Champion Wild West kicking and bucking burros, and a prize to any boy who can ride them; Wee Wee, the funny little midget Clown; One Hundred Beautiful Acting Shetland, Iceland and Arabian Ponies in Marvelous Military Drills; Monkey Bare-back Riders. "Don't Miss the Gorgeous, Gold-Glittering, Spectacular Street Pageant." Admission 25 and 35 cents. Grounds 21st and Belmont. The ad ran for five days.

The *Parsons Evening Herald* described the show as, "Perhaps the finest dog, pony and elephant show that has ever appeared in Parsons." On the first pleasant, rain-free day of the season, the show reported the best



business since starting out. Aside from the sunshine, the Parsons date was memorable for the theft of all bridles, lines, halters, and loose hitch straps that were not in actual use at the moment.

At the next stop, Pittsburg, Friday, April 18, the advertising was again only five days ahead of the show date. *The Pittsburg Headlight* carried the same ad used in Parsons, still two columns wide, but compressed in depth to about $\frac{3}{4}$ the size of the Parsons ad. The lot was at 8th and Broadway.

The parade provided some excitement. Horses, on seeing an elephant, frequently go berserk and a spectator's team became frightened during the parade and ran away, breaking the buggy. The two boys who were the sole occupants jumped and escaped injury.

Lockhart's elephants received the bulk of the comment about the show, but the *Headlight* also mentioned "about twenty of the prettiest ponies that ever pranced about a sawdust ring." The ponies were trained and performed by Dan Castello who had been pleasing Kansas audiences since 1866. One of the most charming sights under the canvas was a Shetland pony born at Hutchinson four days before. Another pony was born during the Pittsburg date, and was, in circus tradition, named for the city of its birth.

At the end of the evening performance when it was time to take down the tent, the canvas men went on strike for back pay. The men had been hired at five dollars per week with board and transportation, but the show, in accordance with a fairly common practice designed to keep employees until the end of the season, had withheld \$1.80 of the weekly wages, paying only \$3.20. The strikers threatened to cut the ropes and let the tent collapse. One employee who sided with the management had to be hit on the head with a tent stake before he agreed to switch sides. The police were called to curtail further violence.

An experienced canvas man blamed the bad advance work for the poor business, and declared, "If we don't get our money the show will be here tomorrow." After much argument the management promised to pay in full at the next town.

In Joplin the problems of the show were compounded. For several days all of the animals had suffered from an illness believed due to alkali water they drank in Hutchinson. Except for the elephants, they seemed to be recovering, but the poor pachyderms were getting worse. They became so sick in Joplin that they were unable to complete their act. Cancelling all dates, the show was loaded for a direct run to Kansas City where better



One of the Lockhart elephants is shown pushing a wagon on the Floto show.

veterinary services could be expected.

Ft. Scott was scheduled for Wednesday, April 23. When the train passed through on Sunday, April 20, Arthur Smith, a former Ft. Scott resident, was detailed to cancel the show's arrangements. Smith, who was assistant treasurer of the show, placed stories in the local newspapers explaining the cancellation, but many residents failed to see them and on the 23rd were waiting in the yards for a train that never came. The *Fort Scott Monitor* berated Smith for not removing the posters.

The Otto Floto Shows were billed to open in the Kansas City Coliseum for a week's run beginning Monday, April 28. In the time between their arrival

The Floto Shows used special paper by the Russell-Morgan Lithograph Co. This portrait bill featured Otto Floto.



in Kansas City on April 20 and the opening date, the animals recovered their health with one exception. The unlucky one was Tom-Tom, the small young elephant that rode the tricycle. Tom-Tom died on the 28th.

Manager Dewitt C. Weber was arrested for non-payment of the city license of \$10 per day. Judge Brady fined the show \$60 and costs but remitted the fine upon payment of the license fee for the six days the show played in Kansas City. The Kansas City date was good business.

As the show moved out of the Coliseum on May 4, Charles Handrahan of Mattoon, Illinois, a teamster, was seriously injured. The upper section of the big doors had not been opened and Handrahan was caught between the door and the roof of the wagon he was driving. He was taken first to police headquarters and then to St. Joseph's Hospital. He was unable to sit or stand.

Topeka was the next date, Monday



and Tuesday, May 5 and 6. The advance car arrived April 28 providing a lead of eight days. Newspaper advertising was increased. An ad in the *Topeka Daily Capital* on May 4 used an illustration of the "dancing and band elephants," the only use of a cut in Kansas. The ads mentioned all of the features cited previously, adding "Tod Sloan, the world's champion monkey bare-back rider." Press handouts covered Lockhart's elephants and Atom, the smallest Shetland pony in the world.

The story of Peeja, the white monkey, was elaborated. The expanded version had Capt. Hugo Von Buelow falling in love with beautiful Theckla Schmid, wife of Count Frederick Von Wahlistien of Holland. Peeja, the white monkey considered sacred by the natives of Wrayik, Africa, was given to the Countess as

This cross cage containing "Peeja" the white monkey is typical of those used in the 1902 show.

a love token. The scandal forced the Captain and the Countess to flee to Paris, leaving all her possessions behind. Peeja was secured by Hagenbeck, the animal dealer, and sold to Otto Floto's brother, Gustave, for \$2,000.

"The first rain of any consequence in Topeka for many months began to fall slowly early yesterday morning (May 5) and continued with more or less volume during the day. At 2 o'clock .65 of an inch had fallen. At 6

The Broadway Carriage Works of Denver built a number of wagons for the Floto Show. The firm published this advertisement in the *Billboard* hoping to find additional circus customers.

Broadway Carriage Works

Carriage and Wagon Manufacturers

JAMES OLCOTT

PHONE SOUTH 247



Builders and Designers of

Circus Wagons and Tableaus

Ore Wagons, Camping Wagons, Etc., Carriages
Buggies, Delivery Wagons, Painting and Trimming,
Repairing Promptly Attended to

716-718 Broadway

DENVER, COLO.

o'clock more than an inch had fallen and a general easy, all night's rain set in. It was the kind which is worth millions of dollars to Kansas."—*Topeka Daily Capital*, May. 6.

The parade was cancelled to protect the costumes from the rain. The matinee was missed due to the muddy lot at Ninth and Jefferson which delayed the setting-up. Monday night, according to the *Topeka State Journal*, "The audience which waded through the mire to see the performance numbered about the same as the attaches of the circus, and the big tent was almost empty. Barrels of water broke through the tent and the audience sat under umbrellas during part of the performance and were too cheerless to cheer the efforts of the marvelously trained and intelligent animal actors." The ground was too soft for Tom-Tom's successor to ride the tricycle. An elephant attempting to walk on a rolling cylinder slipped and fell and refused to try again.

Everywhere the Otto Floto shows played the press commented on the good appearance of the aggregation. "The show is brand new," stated the *Topeka Daily Capital*, "The wagons, harnesses, equipment and trappings are right out of the shop. Even the red coats of the ring helpers are clean. This is so unusual as to excite comment. Nobody remembers having seen a ring helper with a clean coat before."

Compared to a full scale circus, a dog and pony show had few large and heavy wagons and consequently needed few work horses. The Otto Floto Shows carried a team of six draft horses of which the *Capital* remarked "no finer specimens of draft horses have ever been seen in Topeka than the six with this show. They look like the blue ribbon aggregation at a state fair."

The coming of the Otto Floto Shows presented a problem for the Sells & Sterne Great United Shows which had billed Topeka for an appearance on May 5th. Allen Sells, the almost nine year old son of Topeka circus man Willie Sells, speaking as manager of his show said, "I guess they'll know there's another show in town when they get here. We've got our tickets sold already and there's lots of people who will go to our show in preference to that of the other man. Our show's as well known as Floto's is here, and we'll get in our parade before they do, and I guess they'll be mad then. We've got a show now that's worth coming to see and when people see our parade they will come to see it." The boys rented an eagle as an extra added attraction.

The second night of the Otto Floto Show, Sells & Sterne, having settled the differences between the shows, appeared in the grand entrance, each

in charge of a pony.

After the close of school, Allen Sells joined his father's show, Sells & Downs, as a clown with a salary of \$1.00 per week.

"Circus day brought the usual quota of Indians to town who were unable to let fire water alone long enough to get out of town and consequently had to stay overnight at the city prison. Some half dozen of them were found by the police last night too drunk to navigate and were registered at the police station as plain drunks. Those who have friends and money will probably resume their journey homeward today and those who have not will do service on the rock pile."—*Topeka Daily Capital*. The rock pile was not a figure of speech.

There is no report on the business of the second day, but, the weather being better, it can be assumed the crowd was larger. Topeka, with a population of nearly 34,000, was a good circus town.

The next town was Leavenworth, Wednesday, May 7. Neither the *Leavenworth Evening Standard* nor the *Daily Times* carried any advertisements for the show. The absence of advertising usually results in poor reviews, if the show is mentioned at all. *The Evening Standard* on May 8 reported, "The show last night was probably the poorest that has ever visited Leavenworth, but the crowd was so large that 500 people were compelled to stand. The only commendable feature of the performance was Lockhart's trained elephants."

While loading the train about two

COMING! COMING! COMING!

The Otto-Floto Shows

An Imperial Exhibition of Educated HORSES, MONKEYS, PONIES, DOGS, GOATS, ETC., INCLUDING

Lockhart's Baby Elephant Clowns

The most amazing aggregation of animal actors ever amassed in an arena. Don't Miss the Gorgeous Gold-Glittering Street Pageant Each Morning. Two Performances Daily, Afternoon and Night, Rain or Shine.

April 15 and 16

Grounds Thirteenth and Topeka Ave.

Typical of the ads used in Kansas is this one, buried among the news of the community. This was the only ad used in Wichita and appeared three days before the show. Kansas State Historical Society Collection.

o'clock in the morning, Fred Garber, a laborer, fell and broke his leg. Nothing was done for him by the show people and he was obliged to hop on one foot to the railroad station. He had only seventy-five cents and with it paid his fare to Kansas City where he hoped to enter a hospital.

Atchison, Thursday, May 8, was the last stand in Kansas. The only newspaper advertisement appeared the day before the show and was so poorly presented as to be hardly noticeable. Admission 15 and 25 cents. The lot was at 9th and Commercial Streets. Misfortune persisted. Two sections of seats fell breaking the leg of George

Dailey. The cost to the show was \$200.

After Atchison the show played St. Joseph, Mo., then into Iowa and back to Denver through Nebraska. June was spent in Colorado. July found it as far west as Salt Lake City followed by dates in Wyoming and Iowa. Five weeks were played in August and September in the Chicago area. Not accounted for are thirty-seven days in July and August.

The season must have improved after entering Missouri, or, perhaps it was the money of the *Denver Post* that kept the show afloat. Regardless of the financial circumstances, the show was back on the road in 1903 ready for another series of disasters in Kansas.

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Additional information on the Floto Show appears in an article by Gordon M. Carver in the July-August 1972 issue of the *Bandwagon*.

BILL KASISKA'S LETTERHEADS

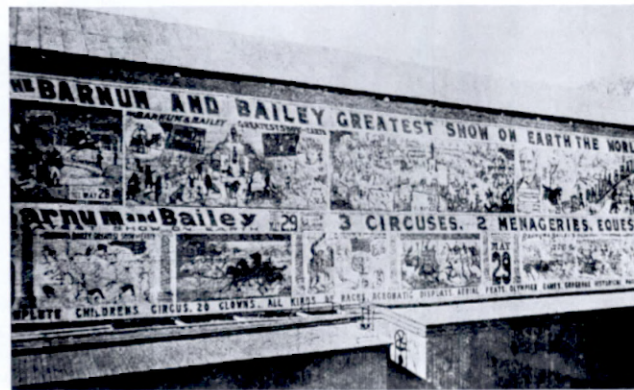
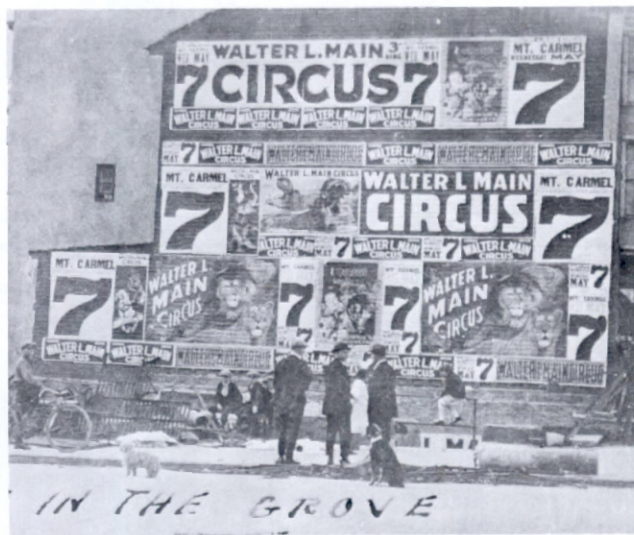


This attractive letterhead was used by the Barney Bros. Big Trained Animal Shows in 1919. Little is known about this show. It was no doubt a small wagon show. The title is in red with a blue outline. The horse and tiger are in yellow.

The Barney title was used again in 1926, and was revived by Tom Atkinson on a truck show during the 1935 to 1938 seasons.

BIG DABS

Of Billposting







This photo of the Al G. Barnes Circus parade was taken September 13, 1911, in South Tacoma, Washington. The window of the store room on the left is filled with Barnes lithographs. This fine photo arrived from Michael D. Sporrer too late to be included with the Barnes article. Tacoma Public Library Collection.